

T H E

FENCER'S GUIDE.

THE
FENCIBLE GUARD

A COMPANION OF DISCIPLINE

By the Hon. Sir John Lubbock, Bart.
Author of "The Discovery of Australia,"
"The Discovery of America," &c.
London: Published by W. & A. Groombridge,
1871.

FENCIBLE GUARD

By the Hon. Sir John Lubbock, Bart.
Author of "The Discovery of Australia,"
"The Discovery of America," &c.
London: Published by W. & A. Groombridge,
1871.

Some of the most important
and interesting facts
concerning the
Fencible Guard
are here
presented in a
concise and
interesting
manner.

BY A. J. G. GROOMBRIDGE

THE FENCIBLE GUARD
AND ITS HISTORY

LONDON
Printed by the Author, and sold by W. & A. Groombridge,
1871.

T H E F E N C E R ' s G U I D E ;

Being a Series of every Branch required to compose
A Complete System of Defence,

Whereby the Admirers of Fencing are gradually led from the First Rudiments of that Art, through the most complicated Subtilties yet formed by Imagination, or applied to Practice, until the LESSONS, herein many ways varied, also lead them insensibly on to the due Methods of Loose Play, which are here laid down, with every Precaution necessary for that Practice.

I N F O U R P A R T S .

PART I. and II. contains such a general Explanation of the Small Sword, as admits of much greater Variety and Novelty than are to be found in any other Work of this kind.

PART III. shews, in the Use of the Broad Sword, such an universal Knowledge of that Weapon, as may

be very applicable to the Use of any other that a Man can lawfully carry in his Hand.

PART IV. is a compound of the Three former, explaining and teaching the Cut and Thrust, or Spadroon Play, and that in a more subtle and accurate Manner than ever appeared in Print.

And to these are added

Particular LESSONS for the Gentlemen of the HORSE,
DRAGOONS, and LIGHT HORSE, or HUSSARS ;

W I T H

Some necessary Precautions, and an Index explaining every Term of that Art throughout the Book.

The Whole being carefully collected from long Experience and Speculation, is calculated as a VADE MECUM for Gentlemen of the Army, Navy, Universities, Academies, &c.

By A. L O N N E R G A N ,
Teacher of the MILITARY SCIENCES.

*Hic Juvenis punctim, Cæsimque docentur ab arte
Pellere bellipotens Crimen, et Ense Tegi.*

L O N D O N :

Printed for the AUTHOR, and Sold by W. GRIFFIN, in
Catharine-Street. 1771.

T H A

~~THE NEW GUIDE~~

~~FOR THE TRAVELLER~~

A Complete

Hand-Book

FOR THE

TRAVELLER

IN

THE

WEST INDIES

AND

THE

ADJACENT

ISLANDS

AND

THE

CONTINENT

OF

AMERICA

THE

WEST INDIES

AND

THE

ADJACENT

ISLANDS

AND

THE

CONTINENT

OF

AMERICA



TO THE
GENTLEMEN
OF THE
ARMY, NAVY, &c.

GENTLEMEN,

PERMIT me to offer the
Lessons herein contained, to the
study and exercise of as many
amongst you as delight in the
practice of Fencing. Let me also
assure you, that the motives,
which led me to compile this
treatise, proceeded rather from a

A 3

sincere

VI DEDICATION.

sincere desire of serving you, than any ambition of appearing in print: If, therefore, these fruits of my study and long practice, can enable you to perceive the impositions of some, and ignorance of other masters, I shall not think my labour lost in this attempt, wherein I have assiduously endeavoured to explain every part separately, and then combine the whole by a general practice of Loose Play, at the Small and Broad Sword, together with that of the spadroon, or cut and thrust. I could have given mechanical or geometrical reasons for every motion and attitude here required; but the practice
of

DEDICATION. vii

of those sections, here otherwise explained, will, I hope, be found as useful and agreeable, as some other treatises of this kind, though not loaded with such learned definitions or persuasive animadversions as are often found to compose such works.

I have also avoided the expence of copper-plates, judging them to be more amusing than instructive, as not one in a thousand is finished according to truth: it must also be generally granted, that the pen can much better describe any kind of motion than the pencil; for were all the variations of this art to be expressed,

viii D E D I C A T I O N.

even to the strictest nicety, by the latter; a figure, or representation, would then become necessary for almost every word produced by the former.

I, therefore, have endeavoured to trouble you with nothing superfluous, but rather to lead you on to immediate business throughout the whole, by a general concise lesson between the master and pupil, according to the surest and safest methods my own experience, and that of the ablest masters in Europe, could lead me into; so that if any gentleman conceives any doubt or difficulty, in the certainty of what is here
peremptorily

DEDICATION. ix

peremptorily laid down by way of precept for him, I should delight more in the opportunity of clearing up the matter, to his satisfaction, than in any Interested view I may chance to find therein.

A disinterested master will always rejoice in setting his pupil as forward as the capacities of both will permit; if he is then ignorant of the whole of this art, and freely communicates what he has a knowledge of, he still does his duty.

But he who knows the whole, and retards the pupil's progress, in order to make a property of him,

x DEDICATION.

him, should be avoided yet more than the more ignorant, provided they both are equally well skilled in the first rudiments; for on these depend the good or bad habits of body, arms, legs, head, shoulders, &c. for ever after; so that it is a wrong notion in him who imagines that any kind of a master may teach him the first principles of this art, which, though in appearance but very simple, are still the most difficult work of the most expert teachers.

The contents and explanatory index of this little book, will at one slight view shew what the parts

DEDICATION. xi

parts are, which compose the whole, which I hope will be found as ample as any contained in other works far less portable; for a *multum in parvo* was also my principal study, as well as that of the due proportions of this art; which, I hope, will maintain the title of this work, and gain it adoption amongst even the greatest proficients of the sword, to whom I shall chiefly Submit my judgment, or any error therein worthy of correction; hoping they will kindly favour me with a hint of its nature, if any hath slipped my observation; or, with their patronage, in case they find it any way assisting to the memory,

mory, or productive of any thing they might have been heretofore strangers to.

A competent knowledge of this art will thus be found, not so difficult to acquire, as many may imagine, or as many masters will assert; who will, perhaps, tell you that ten or twelve years practice must be needful to complete you; whereas as many months may serve your turn.

Yet it must be granted that a continual practice of this, as well as of every other art, will render its execution more just and easy; for I have known several gentlemen,

DEDICATION: xiii

men, scarcely to be equal'd, take regular lessons every day, purely on account of preserving the nicety, or exactness, freedom, and quickness of furnishing and parrying the simplest, as well as the most difficult or subtile thrusts.

I have annexed some lessons for the Gentlemen of the Horse, having myself, upon many occasions, experienced the advantages resulting from a knowledge of them.

You will find the directions here so plain, that any two gentlemen acquainted with the outlines of this science, may very
much

xiv D E D I C A T I O N.

much improve themselves, even with two sticks, by alternately giving and taking the lessons I have regularly laid down. These sticks in convenient baskets, are the properest instruments for learning the Spadroon Play, which, if well and truly timed, will securely gain a superiority over any other.

Yet care, great care, should be taken never to attempt the Broad Sword Play, until that of the Small Sword be exactly learned; otherwise the many unexpected advantages arising from a true mixture of both, can be no better conceived than practised with that success, which these lessons will otherwise ensure.

xv D E D I C A T I O N.

That the whole may render
that satisfaction here intended for
the Practitioners of this General
System of Defence, is the sincere
desire of, Gentlemen,

Your Most Obedient,

and

Dutiful Humble Servant,

A. LONNERGAN.

DECLARATION

That the undersigned

do hereby declare

that the foregoing

is a true and correct

statement of the facts

and circumstances

connected with the

above mentioned

subject.

Witness my hand

and seal this

day of

at

Daniel H. H. H.

Secretary

of the

Board of

of the

A. L. L. L.

of the

of the

of the

of the

of the

of the

of the

T H E
C O N T E N T S
O F T H E
F I R S T P A R T.

S E C T. I.

Page

EXPLAINING the method of holding your Foil, the due distance of the feet, termed the First Measure, with their proper positions; how to advance and retire with a graceful attitude of the body, and other parts belonging to it, in Quarte and Tierce. 1

S E C T. II.

Giving a more ample Explanation of Quarte, Tierce, Segonde, Low-Quarte, or Half-Circle, Octave, or Quinte, Prime, Quarte-over-the-arm, and an inside Tierce, or Cavè. 7

C O N T E N T S.

S E C T. III.

Page

Explaining the true methods of forming these Parades, and changing them from one to another, by a succession which cannot be attended with loss of time; also to advance and retire on these changes. — 10

S E C T. IV.

Shewing how to Longe, and recover in Quarte, Tierce, Segonde, Low-Quarte, Quarte-over-the arm, Quinte, Prime, Cavè, with good Opposition, and Second Measure, and also a Third Measure. — 14

S E C T. V.

Explaining the plain methods of parrying Quarte, Tierce, Segonde, Quarte-over-the-arm, Low Quarte, Quinte, Cavè, and parrying with a Prime. — 21

S E C T. VI.

Explaining a method of General Practice for speedily knowing and performing the contents of all the preceding Sections; which should be always repeated standing, before a lesson is begun, until the Pupil comes to know them perfectly. — 27

S E C T. VII.

Explaining the method of Parrying and Reposting all the precedent Parades simply. 29

CONTENTS.

S E C T. VIII.

	Page
Explaining the nature and differences of Single Feints, with some precautions in regard to Feints in general. ——— ———	31

S E C T. IX.

Shews you these Single Feints in their proper places, by a form of practice; with the other two Feints. ——— ———	35
---	----

S E C T. X.

Shews you the practice of Whirling, mixed with Feints. ——— ——— ———	37
--	----

S E C T. XI.

Shews you the plain methods of forming Double Feints. ——— ———	40
---	----

S E C T. XII.

Of the Flanconade. ——— ———	42
----------------------------	----

S E C T. XIII.

Of Appels and Binding. ——— ———	45
--------------------------------	----

S E C T. XIV.

Of Slides. ——— ———	47
--------------------	----

S E C T. XV.

Of Cuts over the Point. ——— ———	49
---------------------------------	----

C O N T E N T S.

S E C T. XVI.

Page

Of Bearing, Slipping and Lurching. 51

S E C T. XVII.

Of the Round Parades, both single and double
in Quarte. ————— 54

S E C T. XVIII.

Of some Deceptions to be formed against the
single and double Round Parades in Quarte. 58

S E C T. XIX.

Of the Round Parades, both single and double
in Tierce. ————— 61

S E C T. XX.

Of some Deceptions to be formed against the
single and double Round Parades in Tierce. 62

S E C T. XXI.

Of the single and double Round Parades in
Half-Circle, with the Deceptions that may
be formed against them. ————— 64

S E C T. XXII.

Of the single and double Parades of an Octave
with Deceptions. ————— 66

S E C T. XXIII.

Of the single and double Parades in Segonde,
with Deceptions. ————— 68

S E C T.

C O N T E N T S.

S E C T. XXIV.

	Page
Of Time-Thrusts upon simple and forced Engagements. —————	71

S E C T. XXV.

Of Time-Thrusts when your adversary advances upon you. —————	74
--	----

S E C T. XXVI.

Of Time-Thrusts to be made on an adversary that advances after he parries your Thrusts. —————	76
---	----

S E C T. XXVII.

Of a Time-Thrust to be made at an adversary who quits the blade after parrying with a Quarte, provided that his blade slid along yours in parrying. —————	78
---	----

S E C T. XXVIII.

Of Half and Full Thrusts in Quarte and Tierce. —————	79
--	----

S E C T. XXIX.

Of Sliding Reprisals. —————	80
-----------------------------	----

S E C T. XXX.

Of simple Reprisals. —————	81
----------------------------	----

S E C T. XXXI.

Of Stops. —————	82
-----------------	----

S E C T. XXXII.

Of Flying Thrusts. —————	84
--------------------------	----

C O N T E N T S.

S E C T. XXXIII.

Page

Of Whipping, Battering and Wrenching. 86

S E C T. XXXIV.

Advantages resulting from Whipping and Battering. ————— 89

S E C T. XXXV.

Of Difarming, by locking your Adversary's Sword. ————— 92

S E C T. XXXVI.

Is a Pass in Opposition to this Method of Difarming. ————— 94

S E C T. XXXVII.

Is another Difarm upon a Quarte. 95

S E C T. XXXVIII.

Is a Pass against this Method of Difarming. 96

S E C T. XXXIX.

Is another Difarm upon a Tierce, or Quarte-over-the-arm. ————— 97

S E C T. XL.

Is a Pass against this Difarm. ————— 98

S E C T. XLI.

Of a Pass in Quarte, whereby you may hit your Adversary. ————— 99

S E C T.

C O N T E N T S.

S E C T. XLII.

Is a Defence against this Pass.

Page
100

S E C T. XLIII.

A Pass in Tierce, by which you may hit your
Adversary. — — —

101

S E C T. XLIV.

Is a Defence against this Pass.

—— 102

S E C T. XLV.

Is a Volt upon a Quarte, and it's Defence.

104

S E C T. XLVI.

Is a Volt and Battery on a Prime.

—— 106

S E C T. XLVII.

Of other Passes, not to be approved of.

107

T H E
C O N T E N T S
O F
P A R T T H E S E C O N D .

S E C T. I.		Page
O F	Parades more amply explained.	109
S E C T. II.		
Of a Back	Quarte and other Parades.	— 112
S E C T. III.		
Of Reposts.	— — —	— 114
S E C T. IV.		
Of other Reposts.	— — —	— 117
S E C T. V.		
A general Practice of the foregoing Articles, tending to Loose Play. Lesson I.	— — —	120
S E C T. VI.		
Lesson II.	— — —	— 123
S E C T. VII.		
Lesson III.	— — —	— 126
		S E C T.

C O N T E N T S.

S E C T. VIII.

	Page
Lesson IV. ———	129

S E C T. IX.

Lesson V. ———	133
---------------	-----

S E C T. X.

Lesson VI. ———	135
----------------	-----

S E C T. XI.

Of an Affault, and its various Sections.	139
--	-----

S E C T. XII.

Is a Lurch for a Quarte-over-the-arm to be thrust at you. ———	142
---	-----

S E C T. XIII.

Is a Lurch for a Low Quarte ———	144
---------------------------------	-----

S E C T. XIV.

Is a Lurch for a Quarte or Cavè to be parried with a Prime. ———	146
---	-----

S E C T. XV.

Is a Lurch to answer the Parade of a Back Quarte. ———	150
---	-----

S E C T. XVI.

Is a Lurch to employ a Round Quarte Parade.	151
---	-----

S E C T. XVII.

Of the Attacks to be used in an Affault.	154
--	-----

S E C T.

C O N T E N T S.

S E C T. XVIII.

	Page
The first Attack, continued. —	157

S E C T. XIX.

The First Attack, continued —	161
-------------------------------	-----

S E C T. XX.

The Second Attack. —	164
----------------------	-----

S E C T. XXI.

The Third Attack. —	165
---------------------	-----

S E C T. XXII.

Is an Attack with the Feint-over-the-point.	169
---	-----

S E C T. XXIII.

Is an Attack and some Observations in Fencing against a Left-handed Man. —	171
--	-----

T H E

THE
CONTENTS
OF

PART THE THIRD.

SECT. I.

OF the Measure, Positions, and Guards of the Back-Sword, &c.	Page — 177
---	---------------

SECT. II.

Of Hits and Defence upon the precedent five Guards.	— 183
--	-------

SECT. III.

Of Single Feints.	— 188
-------------------	-------

SECT. IV.

Of Double Feints.	— 192
-------------------	-------

SECT. V.

Of other Hits and Defence, tending to Loose Play, with Sharps.	— 195
---	-------

SECT. VI.

The First Bout of Loose Play.	— 200
-------------------------------	-------

SECT.

C O N T E N T S.

S E C T. VII.

A Second Bout of Loose Play.	Page 202
------------------------------	-------------

S E C T. VIII.

A Third Bout of Loose Play.	205
-----------------------------	-----

S E C T. IX.

A Fourth Bout of Loose Play	208
-----------------------------	-----

T H E

T H E
C O N T E N T S
O F
P A R T T H E F O U R T H.

S E C T. I.

A T T A C K the Firſt.	Page 212
------------------------	-------------

S E C T. II.

A t t a c k the Second.	217
-------------------------	-----

S E C T. III.

A t t a c k the Third.	220
------------------------	-----

S E C T. IV.

A t t a c k the Fourth.	223
-------------------------	-----

S E C T. V.

Contains ſome other Advifes and Remarks.	226
--	-----

S E C T. VI.

A Leſſon for the Cavalry.	229
---------------------------	-----

S E C T. VII.

A Leſſon for the Dragoons.	232
----------------------------	-----

S E C T.

C O N T E N T S.

S E C T. VIII.

	Page
Is a Lesson for and against a Party of Hussars or Light Horſe. ———	234
The Manner of Saluting when you begin to thrust Quarte and Tierce, i. e. thrusting at the Wall ; together with the best Methods of furnishing and parrying your Thrusts. ———	238
Some Precautions. ———	243
The Scheme for the Small Sword more fully explained. ———	246
How to salute in beginning an Assault. —	249
The Scheme for Back Sword explained. ———	252
Some Necessary Advices. ———	253

ADVERTISEMENT.

AS propriety, expedition, and satisfaction, hath always been the Author's principal objects in teaching, he hopes that a continuance of his Pupils acknowledgements of his integrity and skill, together with their own performance, will assist his future endeavours, with further recommendations.

If any thing still commendatory appears in this treatise, it is chiefly due to the advices of some gentlemen of distinguished character and merit, who first inspired him with this undertaking, purely that all other admirers of this salutary exercise may participate their own utility and pleasure, confessed to have been found in his lessons.

Though some apprehensions of being depreciated in the tuition of other arts,
primary

ADVERTISEMENT.

primary to this, or in the pursuit or expectation of more serious employments, hath hitherto restrained him from labouring for a reputation by advertisements, fencing matches, &c. he, nevertheless, hopes, even to a confidence, that his performance will prove no way inferior to that of the most famous, at any fair trial he may be elsewhere honoured with.

He continues teaching at Academies, and also Gentlemen abroad, on very agreeable terms; for the latter may have additional lessons of modern languages, the practical branches of the mathematics, and other polite exercises, at the same time and expence required by many others for any one article of the whole.

All directions left at Mr. LEGG's, perfumer, *Charing-Cross*, will be duly attended to.

THE
FENCER'S GUIDE.

PART THE FIRST.

SECT. I.

Explaining the method of holding your Foil, the due distance of the feet, termed the First Measure, with their proper positions; how to advance and retire with a graceful attitude of the body, and other parts belonging to it, in Quarte and Tierce.

IN holding your Foil observe, that you must lay your thumb upon the flat of the handle, or grip, somewhat extended with your fore finger on the other flat behind, forming a square with the point of your thumb. Sometimes you will find a Foil, with a square handle, where no flat side can be distinguished; in such a case, the flat of

B

your

2 THE FENCER'S GUIDE.

your Foil's blade must guide you as before; but now the Foil blades are also square, therefore you must be guided by the kind of a shell the Foil has, which shews you where the real flats of the handle and blade are, though still square. Now the whole hand should be at such a distance from the shell, so that the little finger should lock into the hollow part, or neck of the pummel; yet practice will allow you to shift your hand hereafter. Observe, when the handle or blade of your Foil is bent, or arched, you must always lay your thumb upon the round side; and the inside of your fingers ends on, or against, the hollow side, or part of the blade, griping the handle gently, and with as much freedom as if on a flute.

Some make a practice of holding the Foil between the fore and middle fingers, with the thumb propped against the fore-finger; yet this method, though

though successful enough to many by long practice, is not so recommendable to begin with as the former.

The due distance, from foot to foot, proportionable to any sized man, is this ; here is a direct line drawn between you and me, or supposed to be so drawn ; now lay your right foot upon this line, so that the point of your shoe and hind seam of it may be exactly on this line ; form the left heel and toe upon a square, or an angle of ninety degrees, with the right foot as A and B ; hold the point of the right foot firm upon B, and turn the heel upon the circle C, then it will stand reversed with the heel on D ; hold it there firm, and sweep the toe upon the circle E until it points at F ; so now from F to G is the proper distance proportionable to any person whose right foot takes this first measure. This distance must be truly conserved in advancing and retiring. Now observe, when you are thus fixed

B 2

at

4 THE FENCER'S GUIDE.

at the distance of G F, and on the square A G F, you must squat on both your knees, so that the whole weight of your body may, with all possible freedom, rest on your left haunch and foot ; your right knee must be perpendicular to your ankle-bone, your body and hand must be upright, and so singled, or turned edgeways, as to cover the line G F ; you must also hold up your left hand, and extend it backward so as to cover the line, with your fingers bending towards your left ear : now hold up your right hand, extended forward all to a little bent or reserve in the elbow, yet still to cover the line ; also it may now stand almost upon a level : you are now on Guard, as it is so termed. Stand justly fixed in all these positions. Now swing the right leg, thus bent, backward and forward, until you catch a freedom, and a due balance in all these parts, and that you may thus learn to make your left foot at all times the center of gravity,

vity, being still bent also. Now lay down your right foot, and begin to advance: move the right forward about half a foal's length from F, exactly upon the line; now the left foot must also advance upon the first parallel: advance the right again, and the left also upon the second parallel; and so on, still conserving the first distance between G F, though you advance never so far: now beat with your right foot, and swing it as before for the same purpose. This beat and swing should often be repeated in advancing or retiring.

If a natural set of your legs leads your toes more out than what the square lines confine them to, it is no material fault; but great care must be taken that you turn them not more inward, for then the knees can never be in a good position.

You are now to retire. Begin to move the left foot back upon the same parallel lines you advanced it on, and let

6 THE FENCER'S GUIDE.

the right follow it at the same distance, Be careful not to rise or sink your body from the first position you put it in, nor to depart from the line G F. Stand on Guard again, and form your wrist to a Quarte, by turning up your nails, and holding your arm and blade upon a level with mine, with this remark, that when your thumb-joint and the point or button of your Foil are on a direct line with your right eye, whilst your head is upright, and your nails thus turned up, you certainly form a good Quarte. Now turn down your nails, and catch the same two points again with your right eye, and you will form a Tierce. All your other positions of head, body, &c. admit of no alteration, except the left hand, which must also turn from the wrist only as the right turns into Quarte or Tierce. Advance now in Quarte; advance in Tierce; beat, and swing as before: retire in Quarte; retire in Tierce, &c.

S E C T,

S E C T. II.

Giving a more ample Explanation of Quarte, Tierce, Segonde, Low-Quarte, or Half-Circle, Octave, or Quinte, Prime, Quarte-over-the arm, and an inside Tierce, or Cave.

Notwithstanding the general reception of these guards, or parades; among swordsmen, there are in fact but two, viz, Quarte and Tierce, a little varied from their natural order by some motions of the Sword's point only; so that these motions composed the rest, which are undoubtedly very additional and excellent advantages in this art. For the number of changes executed upon any two things can be no more than two; but those executed upon six, will amount to seven hundred and twenty; and those upon seven, to five thousand and forty. Yet, though such a number of thrusts may be made by a series of variations, and needless trouble,

8 THE FENCER'S GUIDE.

I have only selected as many as I have found useful, and do here recommend them as such.

The names of these parades are, for the most part, French. Quarte signifies a fourth part, Tierce signifies a third, Segonde a second, which is also a Low Tierce; Low Quarte, and Half Circle, are but the same thing, with this difference only, that Low Quarte is to be mentioned when it is a thrust, and Half Circle when a parade; Octave and Quinte are also but one thing, yet their meanings are two; Octave signifies an eighth part, and Quinte a fifth, yet Quinte is the thrust, and octave the parade; Prime signifies the first part, yet it is never first mentioned or practised; a Quarte-over-the-arm describes itself, being still a Quarte though at the Tierce-side; a Cavè or Tierce at the Quarte-side, is but the contrary.

Those terms derive their origin from the similar parts of a circle supposed to be

be delineated on a man's body ; and as the most convenient turn of the wrist was expedient, so it was hit upon, and continued in practice, for the better access of the Sword's point to any one of the parts of that supposed circle, though the arm or wrist of him that sends forth a thrust, must still be the axis round which that circle receives its course. Hence these terms, or names of these divisions, became applicable to the wrist and Sword's point, as well as to the supposed circle itself, which I would rather imagine to be an oval, whose conjugate and transverse diameters seem more similar to the breadth and length of a man's body, than the two diameters of a circle.

SECT.

S E C T. III.

Explaining the true methods of forming these Parades, and changing them from one to another by a succession which cannot be attended with loss of time; also to advance and retire on these changes.

STAND on Guard, as directed in sect. 1, in Quarte, with your point engaged within two inches of my shell. Observe now, that though you must turn your wrist as occasion requires, you must still hold it in the same elevation. Change your point to the other side of my blade, and you will form a Quarte-over-the-arm; turn down your nails, and you will form a Tierce; drop your point below my shell, and you will form a Segonde; turn up your nails, and you will form a Quinte: change to the other side of my blade, and you will form a Low Quarte; raise your point, as at first, above my shell, and you will form
a Quarte;

THE FENCER'S GUIDE. II

a Quarte ; turn down your nails, and you will form a Cavè ; you might have also formed another Cavè from the Half-Circle by turning down your nails into an Inside-Segonde. Now bend your elbow, and bring your wrist to the height of your face, yet distant from it about twelve inches, so that your point may still stand opposite the middle of my body, with some inclination from a perpendicular, and you will form a Prime. This is the only Parade that admits a motion in the elbow separately, whereas that of the wrist alone is not so natural to it ; therefore you must be very careful never to give any action to the elbow or shoulder when you form any of the others. Stand on Guard in Quarte, and change into a Quarte-over-the-arm ; now retire, and turn your wrist in Tierce ; advance, and change into a Segonde ; retire, and change into an Octave ; advance, and change into a
Low

12 THE FENCER'S GUIDE.

Low Quarte ; retire, and change into a Quarte ; advance, and change into a Cavè ; retire, and change into a Prime ; advance in the same Cavè again, retire in a Segonde ; advance in a Quarte-over-the-Arm, retire in Tierce ; advance in Quarte, retire in Half-Circle ; advance in Segonde-Cavè, retire in Prime.

Now, to shew the defect often occasioned by disproportion, or want of due succession, in these Parades, I will desire you to advance from a Prime to a Quinte, or from a Quarte to a Segonde, or from a Tierce to a Low Quarte, which are all very unnatural changes ; therefore be studious of the true dependance these parades have on each other in rotation ; for misfortune is very often the result of a wrong turn of the wrist, or a false disengagement from an adversary's blade.

Ob-

THE FENCER'S GUIDE. 13

Observe through all these changes to conserve the line with your feet, body, and sword-arm, which should be almost horizontal, except when you make a thrust; for which you are now prepared, and referred to the following section.

SECT.

14 THE FENCER'S GUIDE.

S E C T. IV.

Shewing how to Longe, and recover in Quarte, Tierce, Segonde, Low Quarte, Quarte-over-the-Arm, Quinte, Prime, Cavè, with good Opposition, and Second Measure, and also a Third Measure.

OBERVE all the former directions. Stand well on a Quarte-Guard. Now you are to thrust out this Quarte. Observe, that you must spring the left knee from its present bent into a stiffness; throw your wrist above the level of your shoulder, yet hold your point at the same elevation it now has, and it will be lower than your wrist; advance, or dart the right foot forward upon the line from F, so that when the left knee is well stiffened, and that your right stands perpendicular to your instep, you have longed to a proper Second Measure; but if this right leans from this perpendicular

dicular towards yourself, you then have longed too far; and if it hangs any farther forward than your instep, you have not longed enough. The left hand must fall from its position with the palm still up towards the left thigh, about four inches. Every one of these parts mentioned must join, but in one motion, whereas they must all go off together. Turn out your right knee and toe, so that you may be exactly on the line; let your arm be opposed, so as that you can look outside without any constraint of the head or shoulder. This is called Opposition. Incline your body forward, so that it may form a direct line from your left ankle to your shoulder, yet let not your head have this inclination, but be it as near a perpendicular as possible. Let not your wrist sink below the level of your shoulder; let your point be opposite the middle of your adversary's body. Now as you have made a thrust in Quarte, without any motion of the
shoulder,

16 THE FENCER'S GUIDE.

shoulder, and with only a forward motion of the arm from the little bent or reserve it had when on Guard, take care that you now recover to the same measure and position you stood upon before you lunged; and that you, in one motion, bring all parts to their former places again. Thrust this Quarte again upon an inclining line, and recover.

Advance, and change in Tierce. Place your thumb-joint and point on a direct line with your right eye, without moving your head from an upright. Now you look inside your arm, you are to thrust out this Tierce. Mind that all parts go together, still making but one motion; your left hand must now turn as the right doth, with the palm downwards, as it falls towards the thigh. Now longe out as before. Hold your head upright, and your body to it's due inclination. Observe to be just to your Second Measure. Now recover to your First Measure in one motion as before.

Before

Before you can make a thrust with good opposition, you must observe a Third Measure, which is between my right foot and yours, so that your thrust may be well furnished by being neither too far off, nor too near me. This is the common Measure among swordsmen, and the only one you are to understand where the word is hereafter used.

Advance, and change in Segonde. Mind all the former directions. Thrust out, quick ! Though you have now disengaged under the shell, you must still conserve the true position of a Tierce ; whereas this thrust is a proper Low-Tierce. Observe to look inside your arm. Place your right foot exactly on the line. Very well ! Recover ! Make no sinks upon your hams ! Come to your Measure at once in the Parade of this Segonde. When you thrust a Segonde, or any other thrust, let not your body incline after it.

C

Ad-

18 THE FENCER'S GUIDE.

Advance, and change into a *Quinte*. This thrust demands every position of a *Quarte*, except that of looking outside the arm; whereas now you must look inside it, this being an outside thrust. Thus all outside thrusts, such as *Tierce*, *Segonde*, *Quarte-over-the-arm*, and *Quinte*, require your right eye to be thus observant of your thumb-joint and point within your arm, without any oblique position of the head. This is termed *Opposition*; and is intended to secure your face from your adversary's point, which would continually touch it (though your wrist had partly done its duty) without this *Opposition*; but the entire duty of the wrist is evermore to form the *Parade*, so that the head or eye must not seek for this *Opposition*, but immediately find it, which is a very material article in Fencing. Thrust out this *Quinte*. Very well! Recover! Advance! Change! and raise your point to a *Quarte*. Here the position of your wrist

THE FENCER'S GUIDE. 19

wrist affords your right eye an immediate view of your thumb-joint and point outside your arm; whereas this Quarte is an inside thrust; so is Low Quarte, Prime, and Cavè;

Therefore, look thus, outside, on all inside thrusts.

And look inside, on all outside thrusts.

You are still on the Quarte-Guarde.

Thrust out. Observe, that there is another kind of Opposition to be here observed; that is, that you always make your Foil bend upwards and outwards when you thrust against the Plastroon.

This is done by raising your wrist to its proper height when you disengage your thrust; for if your Foil bends downwards when you hit the Plastroon, or if your face be liable to be touched by another's parade, sustained by good Opposition, then your Opposition must certainly be defective. Recover to a Quarte-Guarde.

Turn your wrist to a Tierce, and thrust out. This is the thrust of a Prime and

Cavè together. Look outside your arm. The form of a Prime, explained in section the third, is the parade of it, which produces this thrust. Recover on Guard in Half-Circle, by fully extending your arm, and observing good Opposition in turning up your wrist at the same time.

Thrust out a Low Quarte; recover quickly again in Half-Circle. In thus simply performing these thrusts, observe to thrust and recover with all possible quickness, and never let your right foot to the ground until your thrust is delivered; that is, let it imperceptibly fall after the thrust is furnished in order to fortify it. Sustain your body and wrist from falling or drooping.

Thus you are prepared by this method of thrusting and recovering for parrying and reposting; the true method of which is explained in the following sections.

S E C T. V.

Explaining the plain methods of parrying Quarte, Tierce, Segonde, Quarte-over-the-arm, Low Quarte, Quinte, Cavè, and parrying with a Prime.

To Parry with a QUARTE.

STAND on Guard in Quarte-over-the-arm, with the outer edge of your Foil joined to that of mine, and with your point close to my blade, within two inches of my shell. This part of my Foil is called the Forte. Stand well covered with the bent or reserve in your arm. I now join your blade in like manner, and disengage a Quarte quick, and as close to your blade and shell as possible. You catch my Foible, that is, the fourth or fifth part, or middle of my blade next the point, with your Forte; then slide your blade briskly along mine, by springing your

22 THE FENCER'S GUIDE.

arm suddenly forward from the bent it had into a stiffness, still bearing down my blade by sinking your wrist from the level you held it on, but not your point, which must be directed against my body, still at the same height. Thus the point must appear a little raised when you parry.

Note, That your Opposition must still be as good in parrying as in thrusting. Avoid all motions of the shoulder, head, body, or knees in parrying this, or any other thrust.

To Parry with a TIERCE.

Stand on Guard in Quarte. Now engaged with the inside edge of your blade to the inside edge of mine. I shall now disengage a Tierce or Quarte-over-the-arm, quick, and close as before. Observe to catch my Foible with your Forte by a sudden turn of the wrist, and an extension of the arm downwards, both
in

in one motion ; consequently, the rapid slide of your Forte, from Foible to Forte of my blade, will add no other motion, these being still but one ; thus your wrist appears sunk, and your point raised a little, and directed against my breast. If you raise your point without sinking your wrist when you parry, you are sure to be always hit : take care also that you bend not your arm sideways when you parry. The reason of thus sinking your wrist is to secure you from a low thrust that may be doubled upon you. Never contract the habit of retiring, even an inch, when you parry ; nor accustom yourself to double in your belly, or parry with your left hand.

To Parry with a SECONDE.

Stand on Guard in Quarte-over-the-arm, or in a Tierce ; then if I thrust a Segonde at you, it may, as usual, be

24 THE FENCER'S GUIDE.

parried with another Segonde quickly formed by you. But once for all take the following method, the better to accustom you to the amendments I shall hereafter make upon Parades.

Being, as before, on Guard, I disengage a Segonde upon you. Mind that you suddenly drop the Heel of your Foil, upon my Foil. It is immaterial whether you hit my Forte or Foible; yet, if you beat it back-handed a little outward, instead of inclining to a Half-Circle, you will parry with certainty and expedition, capable of catching me with a Repost, i. e. a Retort in Quarte, even before my thrust is well delivered, yet more so before I can recover. You are to know this Parade hereafter by the name of a Sixieme, signifying a sixth, as being one part removed from a Quinte, or fifth.

To

To Parry with a HALF-CIRCLE.

Stand on Guard in Quarte-over-the arm. I will now disengage close under your wrist, with a design to hit you in Quarte, or Low-Quarte. In one motion extend, and swing your wrist and point only into a Half-Circle. Mind that your blade be not from the line, nor your point dropped too low from my body; your wrist may stand a little inwards when you parry, but not from its first elevation.

To Parry with a QUINTE, or OCTAVE.

Stand on Guard in Quarte-over-the arm. I now join your blade in this Parade, and drop my point under your shell to hit you with a Quinte. Observe to drop yours quickly in the same manner, so as to catch my blade anywhere between the point and the middle, in due time, to secure you from this thrust.

thrust. Thus you parry with an Octave. Observe to hold your wrist still at the same height ; though you may incline it a little outward as you parry, yet your point must be opposite my body.

To Parry with a PRIME.

Stand on Guard in Quarte-over-the-arm. I join you in the same. Now mind, that whether I disengage a Quarte, or force a Tierce on your blade to the Quarte-side, or force a Quarte, or try to hit you with any of these, you must quickly come to a Prime, in the manner before directed in section the third, with this advertisement, that your Foil must not pass your left side, and that you slip the left foot behind the right, so that the toe may stand square against the right heel. This is termed a Volt. Some move both feet to the right, and some move neither foot in parrying a Prime ; yet either method admits but of one motion.

S E C T,

S E C T. VI.

Explaining a method of General Practice for speedily knowing and performing the contents of all the preceding Sections; which should be always repeated standing, before a lesson is begun, until the Pupil becomes to know them perfectly. Thus say,

ON Guard in Quarte. Shew me a Tierce; shew me a Segonde; shew me a Quinte; shew me a Quarte; shew me a Quarte-over-the-arm; shew me a Low-Quarte; shew me a Cavè; parry with a Prime; parry with a Sixieme: shew me Quarte, parry Quarte, parry Low-Quarte, parry a Quinte: shew me a Quarte-over-the-arm: parry Tierce; force a Tierce over my blade to hit me at the Quarte-side: parry with a Prime; turn your point over my blade to a Quarte. Now advance in Quarte-over-the-arm; advance in Tierce; advance in Segonde; advance in Quinte; ad-

28 THE FENCER'S GUIDE.

vance in Low-Quarte; advance in Cavè; retire in Prime; retire in a Sixieme; retire in Quarte; retire in Half-Circle; retire in Octave; retire in Tierce, &c. longe, and parry as before directed.

Thus these terms, and their natural changes, will be soon known; and thus they must ever more be so disposed as to bear a natural proportion, connection, succession and distinction to each other, which cannot be difficult to be conceived by any person who is able to consider that a strait line is the nearest distance between any two points; and that when a curved, or arched line, must be made use of, the flatter curve, or arch, is still a nearer distance between two points, than a quicker or more swelling one.

S E C T.

S E C T. VII.

Explaining the method of Parrying and Reposting all the precedent Parades simply.

ADVANCE, and, retire in Quarte, Tierce, &c. On Guard in Quarte. Thrust a Quarte-over-the-arm, parry Tierce as you recover; thrust Tierce, parry Quarte; thrust Quarte, and recover in Half-Circle; thrust Low-Quarte, and parry a Quinte as you recover; thrust Segonde, parry a Segonde with a Sixieme as you recover, and thrust Quarte. I parry you with a Quarte, and force a Quinte over your blade; this forms a Flanconade: parry this with an Octave as you recover, and thrust Quarte-over-the-arm: I parry this with a Tierce, and disengage a Cavè; parry this with a Prime as you recover, and disengage a Segonde: I parry this with a Segonde, and thrust a Low-Quarte; parry this with an Octave as you recover, and thrust Segonde: I
parry

30 THE FENCER'S GUIDE.

parry this with a Sixieme, and disengage Quarte; parry this, if you can, with a Quarte or Prime, and disengage a Quarte over-the-arm: I parry with a Tierce, and disengage a Quarte over your arm; parry this with a Tierce as you recover, and disengage a Quarte right under my arm: I parry this with a Half-Circle, and disengage a Quarte; parry with a Quarte as you recover, and force a Quinte over my blade: I parry you with a Seconde, and thrust the same Seconde upon you at the same time, which can hardly be avoided, except you are very wary and quick to beat it down with a Seixeme, or oppose it with the back of your left hand.

Thus far I have led you through the simplest, yet hardest lessons, of this art.

SECT.

S E C T. VIII.

Explaining the nature and difference of single Feints, with some precautions in regard to Feints in general.

A Single Feint is a deception, formed by a quick and small spring of the wrist, from one side of your adversary's blade to the other, that you may come back again with a thrust. There are six kinds of single Feints. One is a Square-feint, which is made by moving your point upon the same line it may be supposed to rest on when you design to make it, so that your point's neither advanced nor withdrawn until your thrust is darted forward.

The second is a Forward-feint, which is made by advancing your point from it's resting-place when you change it to the other side of the blade, so that you may, with equal swiftness, disengage
your

32 THE FENCER'S GUIDE:

your thrust again underneath the supposed line you advanced your point to.

The third is a stealing, or slow Feint, which may be formed two ways on either of the other two Feints. The first is made either square or forward by a slow motion of your point; yet it must be so perceptible to your adversary as to make him think it is a thrust that is coming upon him; upon which he precipitately comes to a Parade, and leaves your point to enter the breach he thereby opens for you.

The fourth is attended with a mixed motion of slowness and quickness, or first quickness, and then slowness. Thus steal your point upon a square, or forward line, about a quarter of an inch; then spring it quickly forward another quarter, or back again; or spring it quickly at first, and then steal more upon the square, or forward line, which will also urge him to open a breach of Parade for you to enter right forward into,

to; which you must do on the very first favourable moment, with all imaginable vigilance and swiftness. When you make a Feint, standing on Guard, or first begin with one, be very cautious and guarded against a Time-thrust, which shall be hereafter explained in practice. Consider, that the time of a Single Feint is one, two; and whilst you are forming one, you may receive one, before you can complete two; therefore, it is better to make a quick Feint of one, two, as your adversary recovers to his Guard, after you have parried his thrust. The Stealing-feint is only intended to begin with; whereas you have your wrist still at command to parry as well as if you had not moved it; therefore, this Feint would be of no use at your adversary's recovering. You may also be timed upon many inadvertent motions, which are very natural Feints; such as flirting with your Foil, sinking upon your knees, swaying your body, contracting

D

your

34 THE FENCER'S GUIDE.

your arm, or balancing it; therefore, as these are all bad habits, void of any design, consequently imperceptible to yourself, you must carefully avoid them; whereas nothing but disadvantage can possibly attend them.

N. B. The right foot must not move until you thrust out.

SECT.

S E C T. IX.

Shews you these Single Feints in their proper places, by a form of practice; with the other two Feints.

ON Guard in Quarte. Before we proceed to the practice of these six Feints, it will be necessary to distinguish them by their names. 1st, The Square-feint. 2dly, The Forward-feint. 3dly, The Stealing-feint. 4thly, The Mixed-feint. 5thly, The Rising-feint. 6thly, The Falling-feint. Make a Stealing-feint towards Quarte-over-the-arm, and thrust Quarte; parry a Quarte-over-the-arm with a Tierce; make a Falling-feint in Segonde without quitting my blade, and thrust Quarte-over-the-arm. On Guard in Quarte-over-the-arm. Make a mixed Feint towards Quarte, and thrust Quarte-over-the-arm, and parry Quarte; make a For-

36 THE FENCER'S GUIDE.

ward-feint over the arm, and thrust Quarte under the arm; parry awith Half-Circle; make a Forward-feint in Quinte, and thrust Low Quarte; parry a Quinte, and make a Rising-feint in Quarte-over-the-arm, and thrust Quinte; parry Quarte-over-the-arm; make a Square-feint in Quarte, and thrust Quinte; parry Quinte; make a Forward-feint in Low Quarte, and thrust Quinte; parry Low Quarte; make a Rising-feint in Quarte, and thrust Low Quarte; parry a Quinte; make a Rising-feint in Quarte-over-the-arm, and thrust Segonde: I parry you with a Segonde, and thrust the same at you; parry with a Sixieme, and hit me in Quarte; observe to make your Feints close. On Guard in Quarte-over-the-arm. Feint-seconde, by turning down your blade upon mine, without quitting it; and thrust out the same Quarte-over-the-arm again. This Feint is secure enough to begin with.

S E C T.

S E C T. X.

Shews you the practice of Whirling, mixed with Feints.

ON Guard in Quarte-over-the-arm. If I advance my point a little, so as to make an undisengaged Forward-feint, advance your arm quickly, so as to catch my Foible; then whirl my blade into a Half-Circle, make a Forward-feint in Quinte, and thrust Quarte, or Low Quarte.

On Guard in Quarte-over-the-arm again. If I thrust Quarte at you, parry a little first with a Quarte by drawing your arm a little to your left side, then whirl my blade quickly into a Segonde; this will disarm me, or make an opening for a Quarte, or a Rising-feint in Quarte, and a thrust of a Segonde.

On Guard in Quarte-over-the-arm. If I make a Forward-feint of a Low

D 3

Quarte,

38 THE FENCER'S GUIDE.

Quarte, catch my Foible quickly with an extension of your arm in Half-Circle; whirl me quickly round to a Tierce, and enter with that Tierce, or a Segonde, or make a Falling-feint in Segonde, and thrust the same Tierce, or a Quarte-over-the-arm, or a Cavè under the arm.

On Guard in Quarte. If I feint, or thrust a Quarte-over-the-arm, catch my Foible quickly with a Tierce, and whirl me round to a Half-Circle; enter a Low Quarte, or disengage a Quinte; or make a Forward-feint in Quinte, and thrust a Low Quarte, or a Quarte-over-the-arm: or you may whirl me into a Half-Circle, and to a Tierce again; then enter Tierce, or Segonde, or make a Feint in Segonde, and thrust a Quarte-over-the-arm, or a Cavè.

On Guard in Quarte again. If I force a Quinte over your blade, this forms a Flanconade, which shall be more fully explained hereafter. You now must par-

ry

ry with an Octave, and whirl my blade round to a Quarte; then enter Quarte, Low Quarte, Cavè, or Quarte-over-the-arm; or make a Square-feint in Quarte-over-the-arm, and thrust Quarte under the arm.

On Guard in Quarte. I make a Forward-quart, or Feint, at you; catch my Foible, and whirl my blade half-way into a Quinte, and thrust Quarte. This forms the Feint of a Flanconade.

On Guard in Quarte again. I disengage a Quarte-over-the-arm; catch my Foible with a Tierce, and whirl my blade into a Prime; enter Cavè, or Feint-seconde, and thrust a Cavè.

On Guard in Quarte-over-the-arm. I thrust a Quarte at you, parry this with a Prime; half whirl my blade into a Cavè, which is a good Feint, and disengage a Segonde; or turn your wrist in Quarte, and the left foot behind the right, and thrust Quarte.

40 THE FENCER'S GUIDE,

BOOKS ETC T. XI.

Shews you the plain methods of forming Double Feints.

THE time of a Double Feint is one, two, three; therefore it must be formed with all possible swift-ness at your adversary's rising on Guard from a thrust. The Square, or Forward, or Falling, and Rising Feints, are best for this purpose, as shall hereafter appear in the practice of an Assault.

Stand on Guard in Quarte. Parry Quarte-over-the-arm with a Tierce; Feint Segonde, Feint Quarte-over-the-arm, and thrust Segonde.

On Guard in Quarte-over-the-arm. Parry Quarte, Feint Quarte-over-the-arm, Feint Quarte, and thrust Quarte-over-the-arm.

On Guard in Quarte. Parry a Quinte, Feint Low Quarte, Feint Quinte, and thrust Low Quarte or Quarte.

On

On Guard in Quarte-over-the-arm. Parry Quarte with a Prime, Feint Cavè, Feint Segonde, and thrust Cavè; or Feint Segonde, Feint Cavè, and thrust Segonde.

On Guard in Quarte. Parry a Low Quarte, Feint Quinte, Feint Low Quarte, and thrust Quinte; or Feint Quinte, Feint Quarte-over-the-arm, and thrust Quinte.

On Guard in Quarte-over-the-arm. Parry Segonde, Feint Tierce, Feint Segonde, and thrust Tierce if you parry with a Segonde, but parry rather with a Sixieme, then you can hit in Quarte; but for the Feint's sake, Feint Quarte, Feint Quinte, and thrust Quarte.

On Guard in Quarte-over-the-arm. Parry Tierce, Feint Quarte, Feint Quarte-over-the-arm, and thrust Quarte right under the arm.

S E C T. XII.

Of the Flanconade.

A Flanconade is but a Quinte forced over your blade from a Quarte Guard, at which time the back of my left hand must be opposed against your blade, in order to avoid any bad consequences when I make this thrust.

The most favourable opportunity of making this thrust is upon a Repost; for to attack with it is dangerous, and harm watch, harm catch, is often the case with him who attempts it. If your wrist be more powerful than your adversary's, you may safely repost it whenever you parry a Quarte.

There are three ways of parrying this thrust. The safest is to turn your wrist in Tierce, in lowering it a little, as soon as you feel the blade bind upon yours, both thrust it forward; by this you will and parry and enter.

This

This thrust may also be parried with an Octave; but as it comes with some force generally, you lose the advantage of entering with this Parade at the same time you parry with it, and that happens because your Parade of an Octave must depart from the line; yet still by parrying thus, you will find your wrist ready to whirl my blade round into a Quarte to parry the Feint of a Flanconade, if made at you to hit you in Quarte.

The third method of parrying this thrust is, to sink, and turn your wrist round my blade, and up again, into a Quarte; my blade still leaning on yours will be led round with it; then you have a Repost of a single or double Quarte-over-the-arm, or of a Cavè, which is not easily parried.

This last method of parrying is more eligible when you are attacked with a Flanconade than otherwise; because you stand more distant from your adversary,
and

S E C T. XII.

Of the Flanconade.

A Flanconade is but a Quinte forced over your blade from a Quarte Guard, at which time the back of my left hand must be opposed against your blade, in order to avoid any bad consequences when I make this thrust.

The most favourable opportunity of making this thrust is upon a Repost; for to attack with it is dangerous, and harm watch, harm catch, is often the case with him who attempts it. If your wrist be more powerful than your adversary's, you may safely repost it whenever you parry a Quarte.

There are three ways of parrying this thrust. The safest is to turn your wrist in Tierce, in lowering it a little, as soon as you feel the blade bind upon yours, both thrust it forward; by this you will and parry and enter.

This

This thrust may also be parried with an Octave; but as it comes with some force generally, you lose the advantage of entering with this Parade at the same time you parry with it, and that happens because your Parade of an Octave must depart from the line; yet still by parrying thus, you will find your wrist ready to whirl my blade round into a Quarte to parry the Feint of a Flanco-nade, if made at you to hit you in Quarte.

The third method of parrying this thrust is, to sink, and turn your wrist round my blade, and up again, into a Quarte; my blade still leaning on yours will be led round with it; then you have a Repost of a single or double Quarte-over-the-arm, or of a Cavè, which is not easily parried.

This last method of parrying is more eligible when you are attacked with a Flanco-nade than otherwise; because you stand more distant from your adversary,
and

44 THE FENCER'S GUIDE.

and can have more time to come thus round his blade than you could have if it had been reposted upon you at your recovering from the Parade of a Quarte into another Quarte. Besides, you are in danger of being hit by parrying in this manner when a Flanconade is reposted upon you, except you break meance,

SECT.

S E C T. XIII.

Of Appels and Binding.

AN Appel is in fact a Single Feint; but as it is performed in another manner, it bears another name.

A Binding is formed by making a quick, small wrench upon your adversary's blade, and then by disengaging it to the other side of it. An Appel is thus made. Stand on Guard in Quarte; beat your Foil at the Tierce side of mine quickly, and close to the shell; stamp or beat also with the right foot at the same time; this you do to bring me to the Parade of a Tierce; then quickly disengage a Quarte; thus you leave me in Tierce, and hit me in Quarte. You may bind and disengage in the same manner.

On Guard in Quarte-over-the-arm.
Beat with both Foil and Foot in the
same

46 THE FENCER'S GUIDE.

same manner as you come on my Quarte's side, and disengage a Quarte-over-the-arm; Bind and disengage in the same manner: Tying and Binding are the same thing. An Appel may be also made from a Low Quarte to a Quinte, to hit in Low Quarte; also from a Quinte to a Low Quarte to hit in Quinte; also from a Quarte to a Tierce to hit in Segonde. Yet the Quarte and Tierce Appels are most recommendable, and these two with precaution against a Time-thrust. Some have introduced Double Appels and Triple Feints in their treatises; but I shall not misemploy your attention in regard to them.

SECT.

S E C T. XIV.

Of Slides.

SLIDES are also Appels of another kind, and are thus performed. Stand on Guard in Quarte. Disengage a Quarte-over-the-arm, sliding your blade quick and close to mine, with great command of your wrist, body and foot, which must also slide, or accompany your blade from my Foible to Forte, or from my shell half way to my body; this brings me to the Parade of a Tierce: take care not to engage your blade too forward; then quickly disengage a Quarte upon me, which must come to my body before your foot comes to the ground.

In like manner slide from a Quarte to a Tierce to hit with a Segonde; slide from a Quarte-over-the-arm to a Quarte to hit in Quarte-over-the-arm.

Slide

48 THE FENCER'S GUIDE.

Side from a Quarte-over-the-arm to hit in Low Quarte. When you parry with a Half-Circle you may slide right forward, and disengage a Quinte ; or if you parry with a Quarte, you may slide right forward, and disengage a Quarte-over-the-arm, or drop into a Low Quarte.

If you parry with a Quinte, you may slide it right forward, and disengage a Quarte-over-the-arm, or Low Quarte.

Standing on Guard in Quarte-over-the-arm, you may slide a Segonde, and hit in Quarte-over-the-arm, or a Cavè.

Standing in Quarte-over-the-arm, you may slide right forward, and disengage a Quarte right under the arm ; or standing in Quarte, you may slide right forward, and drop Low Quarte, or disengage a Quarte-over-the-arm.

SECT.

S E C T. XV.

Of Cuts over the Point.

CUTS are twofold. One is a plain Cut over the Point, and thrusted then at the body; the other is a Cut, or Disengagement over the Point, and then thrusted under the Forte or shell. A Feint may either accompany the plain Cut, or Cut and Disengagement (so termed) as you will find hereafter.

That you make this Cut with certainty, first move or spring the wrist only, being on Guard in Quarte; raise your point so as to pass mine, by closing your little and fourth fingers hard upon the handle of the Foil, and slackening the others at the same time; then as you send forth the thrust, bind the handle close with your thumb, and the two fingers next to it, and slacken the rest. Thus you will cut from a Quarte to a

E Quarte

50 THE FENCER'S GUIDE.

Quarte-over-the-arm. Now cut from a Quarte-over-the-arm to a Quarte; cut from a Quarte to a Tierce, and thrust a Segonde.

Make a Half Longe, or thrust into a Tierce, and cut into a Quarte; here you bend your arm more than usual. Cut from a Quarte to a Tierce, and disengage a Quarte; cut from a Quarte to a Quarte-over-the-arm, and disengage a Quarte right under the arm. Observe here to support your Opposition well. Cut from Quarte-over-the-arm to a Quarte, and disengage the same Quarte-over-the-arm; cut from a Quarte to a Quarte-over-the-arm, and disengage into the same Quarte again; cut from a Low Quarte to a Quinte; cut from a Low Quarte to a Quinte, and disengage into a Low-Quarte again; cut from a Quinte into a Low-Quarte, and disengage into a Quinte again.

S E C T.

S E C T. XVI.

Of Bearing, Slipping and Lurching.

BEARING is to bear heavy upon the blade, without wrenching it any way. Slipping, is to slip quickly away from this Bearing into a thrust at the other side of the blade. Lurching, is a deception formed by bearing a little hard upon the blade, yet with such command of the wrist that you may parry the thrust then slipped upon you, and thereby find an opportunity for a good Repost.

Stand on Guard in Quarte. I bear hard upon your blade, now slip quickly into a Quarte-over-the-arm; if I bear hard upon your blade in Quarte-over-the-arm, slip quickly into a Quarte under my arm, Segonde, or Cavè. If I begin to force a Quarte from a Quarte-over-the-arm upon you, slip quickly

into a Low Quarte, singling your body by drawing the left foot a little toward the right; or slip into a Cavè by turning down your wrist.

If I am in Tierce, and force a Cavè over your blade, single your body in the same manner, and slip into a Cavè. Thus you are to slip from the Parade I bear on to the opposite side of any of the rest.

Now to form a Lurch, I designedly bear upon your blade, that you may slip to the opposite side upon me: thus I bear upon you in Quarte; you slip Quarte-over-the-arm; I am ready to parry you with a Tierce, and to enter the same, or a Segonde; or to whirl you into a Half-Circle, and enter the same, or a Cavè.

Therefore, now bear hard upon me Quarte-over-the-arm; I slip a Segonde upon you, parry quick with a Half-Circle, and enter the same, or Cavè, or disengage a Quinte; yet if you find that I make no use of the Round Parade in parrying you when you thus slip me,
you

you may, to deceive me, first feint this slip, and then thrust out from the Parade you stood in; but if I parry you once round, you must still endeavour to deceive me again, by disengaging once more round upon me. See the Round Parades in the next section.

S E C T. XVII.

Of the Round Parades, both single and double in Quarte.

OBSERVE, that you must always be on Guard in the same Parade that you intend to parry round with; for example, in Quarte, I am now to thrust a Quarte over your arm, therefore my point moves first round your blade. Now as you intend to parry with a single round Quarte, by which you will bring my blade to the same Quarte again, you must be very vigilant and expeditious in so doing. The reason of parrying thus once round is to secure you from the deception of a Feint; for as I am now in Quarte, and mean to feint a Quarte-over-the-arm, and thrust Quarte, you, by thus parrying once round, catch my blade upon its first motion, and break my Feint. Thus frustrated, I stand on Guard again
in

in Quarte with a design to avoid and deceive your Round Parade by coming round with this thrust upon you, which you must parry twice round, or be hit; for I disengage a Forward Quarte over your arm, you parry me once round, not knowing whether I intend to feint, or thrust it out; yet my foot falls not to the ground until I quickly escape your blade, and thrust a Quarte-over-the-arm a second time upon you, which you must parry by coming a second time round in Quarte. You thus form the Double Round Parade of a Quarte. Some will teach you to parry the first disengagement with a Single Round Quarte, and break the second with a Tierce; but in this case, nature may dispence with the advice of any other teacher; whereas, if you cannot make the second Round quick enough, you must necessarily endeavour to break the Parade with a Tierce; which is also a sure method of parrying a double thrust

of a Quarte-over-the-arm. Yet that you may acquire a greater freedom of the wrist, I would recommend the practice of the Round Parade, both single and double, by parrying and reposting first once round alternately, and then twice round. In thrusting and parrying twice round, forget not to make one disengagement always before the foot or body moves, then let the motions of both succeed the second, otherwise the thrust will be imperfect.

The pupil, thus far advanced, should always begin his lesson by marching and retiring in single and double Round Quarte, Tierce, Segonde, Low Quarte, Quinte, &c. These should also be parried and reposted, sometimes longeing out, and sometimes standing at due measure, without moving the feet, by springing the left knee to a stiffness, and bending the right when you thrust; then stiffening the right, and bending the left when you recover. Thus make one turn
first,

first, and spring the left ham quickly to a stiffness as you make the second turn; thus the right knee must bend more than usual; then as you recover and parry, you must stiffen the right knee, and draw your body back, without any other motion of the feet.

This practice is also good in thrusting and parrying Single Quarte and Tierce, not only to beget a suppleness in the knees and reins, but also to accustom you to poise the body well.

SECT.

S E C T. XVIII.

*Of some Deceptions to be formed against the single
and double Round Parades in Quarte.*

WHEN your adversary parries you once round when you thrust a Quarte-over-the-arm, double the same upon him close and quick without touching his blade, so that he must parry double to avoid this Deception, or break your second turn with a Tierce: then, to deceive him again, first disengage a Quarte-over-the-arm. Suppose I parry you once round, and am ready to come round a second time, but you on your way from the Quarte I brought you round to, towards a second Quarte-over-the-arm, must stop short in Low Quarte, or in the Feint of a Quinte, and a thrust in Low Quarte, which I must parry with a backward motion of a Half-Circle after having parried once with a Round

Round Quarte, otherwise I shall be hit by these deceptions.

Thus, when a Quarte is doubled over your arm, when you once parry round, you will parry it as well with one Round Quarte and Half-Circle, as if you parried with a Double Quarte; and by thus practising the Round Parade and Circle, you will always be guarded above and beneath the wrist from these Deceptions that may be formed upon you if you but parried with double a Round Quarte. Again, if you will but feint a Low Quarte, and thrust Quinte after I parry once round with a Quarte, you will also form a Deception against my Half-Circle; whereas I expected your Low Quarte to be thrust upon me instead of the Feint of it; therefore I must be deceived by forming the Half-Circle.

60 THE FENCER'S GUIDE.

*Five ways of Parrying a Double Quarte over-
the-arm, or a Double Tierce.*

1st, With a double Round Quarte.
2d, With one Round Quarte, and a
Tierce. 3d, With one Round Quarte,
and a Half-Circle. 4th, With one
Round Quarte, and a Segonde; this will
disarm. 5th, With one Round Quarte,
and an Octave.

SECT.

S E C T. XIX.

*Of the Round Parades, both single and double
in Tierce.*

NOW stand on Guard in Quarte-over-the-arm; and when I disengage a Quarte at you, parry it with a single Round Tierce: here you must bear your wrist downwards, and conserve good Opposition, otherwise you will endanger your face. Now, as I double this Quarte to form a Deception upon your simple Round Tierce, you must parry with a double Round Tierce. Now parry again, and break my second turn with a Quarte, which is natural, when you cannot make your second Round quick enough. Now I thrust a double Round Quarte again; therefore parry with a double Round Tierce, without breaking the Parade. This practice will render the wrist pliable and stronger.

S E C T.

S E C T. XX.

*Of some Deceptions to be formed against the single
and double Round Parades in Tierce.*

THE Deception upon the single Round Tierce is to double a Quarte, which must be parried by a double Round Tierce. Now, to deceive this last Parade, or another formed by a Round Tierce, and simple Quarte, observe to stop short of the second Round Quarte, and thrust in a Segonde, which I must parry with a Half Circle, otherwise I miss your blade in making the second turn in Quarte, whilst you hit me with that Segonde; therefore, if you accustom yourself to parry thus with one Round Tierce, and a Half-Circle, you will be prepared for any Deception that may be formed against this double Round Parade; you may still deceive this Half-Circle by resting a little on the

the Segonde, and disengaging it quick outside the blade. This Parade of a Round Tierce and Half-Circle has no backward motion in it, but is continued forward in a circular manner.

Five ways of parrying a double Round Quarte.

1st, Parry with one Round Tierce, and break the Parade with a simple Quarte. 2d, Parry with a double Round Tierce. 3d, Parry with one Round Tierce and a Half-Circle. 4th, Parry with one Round Tierce, and a Quinte. 5th, Parry with one Round Tierce, and a backward motion of a Segonde. This seldom fails of disarming; but more of that hereafter.

S E C T. XXI.

Of the single and double Round Parades in Half-Circle, with the Deceptions that may be formed against them.

SUPPOSE we are both on Guard in Quarte-over-the-arm, and that you disengage a Low Quarte under my wrist, I must parry with a Half-Circle; thus you oblige me to form a natural single Round Parade, in order to have a further advantage of doubling upon me, though I never had practised or known the use of a Round Parade; then, to deceive me, you come once more round to a Quinte upon me. If I parry you with a double Half-Circle, you can deceive my second turn of this Half-Circle by thrusting Quarte-over-the-arm instead of a Quinte; or, if I parry you with one Half-Circle, and break your second turn with an Octave, which

is natural, you may deceive me again by turning your wrist in Segonde, and thrusting it instead of a Quinte, or by only feinting the Quinte, and thrusting Quarte-over-the-arm, or a Cavè. The practice of parrying and reposting this Parade, both single and double, is of excellent use for forming the wrist, which must never be any way contracted by the arm; but, on the contrary, as fully extended as possible in parrying a Low Quarte with a Half-Circle. Had you stood on Guard in Low Quarte, you might have equally done all as above, with and against the single or double Half-Circle; therefore, as it is a Guard that is not commonly stood upon at first attacking, except by the Spaniards, you must observe to use every advantage as above when you parry with a Half-Circle in case you are parried double.

S E C T. XXII.

*Of the single and double Parades of an Octave
with Deceptions.*

STANDING on Guard in Quarte or Octave is also customary with the Spaniards, as well as Low Quarte with the point ready fixed against your eyes, expecting you will blind yourself when you make a thrust; therefore join any adversary's blade in this position in Low Quarte; make a half thrust in this Low Quarte upon him; if he thrusts the same after parrying it, parry him with a Half-Circle again, and whirl his blade to a Tierce, and disengage a single or double Segonde upon him, or make the Low Quarte half way forward, and disengage a Quinte, or Feint Quinte, and thrust Low Quarte, Quarte-over-the-arm, or Cavè.

Stand now on Guard in Octave. I
dis-

disengage a Low Quarte; you parry me once round, and bring me to an Octave again; I double a Low Quarte, and you parry me with a double Octave, or parry with one Round Octave, and break my second Round with a Half-Circle, upon which I deceive you by quickly disengaging, or doubling a Quinte, Quarte-over-the-arm, or Cavè, upon you; or, if I parry you with a double Octave, you must deceive my second turn by mounting to a Quarte or Cavè, short of the Low Quarte I expected you to come to.

S E C T. XXIII.

Of the single and double Parades in Segonde, with Deceptions.

SOME are fond of standing on Guard in Segonde, particularly the Germans, with the wrist above the head. Stand also on Guard in Segonde; make a slide, or half thrust in the same Segonde, leaving a little opening for another Segonde to be thrust at you; this you must immediately catch with a Sixieme, and thrust Quarte; or, if he is not quick in reposting, thrust a Quarte-over-the-arm, or a Cavè; or to make your adversary parry once round, without which you cannot form a double round, thrust upon him, extend your arm first into a Cavè from the Guard of a Segonde; he comes then to a Prime, or Half-Circle, which are partly single Round Parades, you must then double
the

the same Segonde upon him. The double thrust of a Segonde is excellent; but the double Parade of a Segonde tends to no better purpose than to exercise the wrist in parrying and reposting it; whereas the Sixieme Parade becomes fatal to him who thrusts a Segonde: yet see the practice.

Stand on Guard in Segonde. Disengage a Cavè over my blade: here the Prime is best to parry with; but I parry with a single Round Parade of a Segonde; then you double the Cavè, and I parry you with a double Round Segonde, and repost the same, &c.

I have here, and in section the twenty-first, explained two methods of gaining an opportunity of forming a double thrust upon your adversary; which can never be done, if he does not parry you once round first, or if you do not oblige him to come to something like a single Round Parade; therefore I have added the following. Stand on Guard in

70 THE FENCER'S GUIDE.

Quarte-over-the-arm; force a Cavè upon me, or slip a Half-Circle or Cavè under my wrist: any one of these will afford you an occasion for doubling a Quinte, Segonde, or the Cavè of a Tierce, or that of a Segonde.

The Italian Guard is in Quarte, or Quarte-over-the-arm, and never in Tierce, as it really is most adviseable never to stand on Guard in Tierce when you begin an assault.

SECT.

S. E C T. XXIV.

Of Time-Thrusts upon simple and forced Engagements.

ON Guard in Quarte. If I trifle, or play with you by shifting to Quarte-over-the-arm, thrust quickly right forward upon me with the same Quarte. If we are on Guard in Quarte-over-the-arm, and that I play in like manner by changing into a Quarte, or if I make a wide Feint of a Segonde, or contract my arm, thrust immediately right forward with that Quarte-over-the-arm. Observe, if I suddenly raise my point, or sink, or sway my body, that you also thrust right forward at me. Now you are to contre change, or disengage. You are on Guard in Quarte. If I change, feint, or make an Appel in Quarte-over-the-arm, you must be very quick in contre disengaging to a Quarte again, or the like into a Quarte-over-

the-arm. If I make any of the changes from the *Quarte-over-the-arm* into a *Quarte*, be very careful of conserving good Opposition, and forming your thrust with all possible quickness.

Thus you will avoid my blade, and your thrusts will be sure. Besides, if any of these be forced upon you, you might have received some hurt below your waist, if you did not use this method of timing.

On Guard again in *Quarte-over-the-arm*. If I change to a *Quarte*, you must feint a *Quarte-over-the-arm*, and thrust a *Quarte* right under my arm.

On Guard now in *Quarte*. Observe that if I slide, or feint, or make an Appel in Tierce to hit you with a *Segonde*, you must time me with your said *Quarte* the moment I disengage, and you will both parry and enter with this thrust, as it will form a *Quinte*. Observe, that all outside thrusts require no other Parade than to enter immediately with the same

same thrust, and good Opposition. E. G. A Quarte-over-the-arm need be parried no other way than by a thrust of a Quarte-over-the-arm also, which will both parry and enter, provided the Foible be well catched: in like manner, a Segonde thrust against a Segonde, will both parry and enter; also a Quinte thrust against a Quinte, or a Tierce thrust against a Tierce.

On Guard again in Quarte. Now I slide Feint, or make an Appel in Tierce to hit you with a Segonde again; now to change the thrust, only make a Feint in Quarte, and thrust Quarte-over-the-arm.

SECT.

S E C T. XXV.

Of Time-Thrusts when your adversary advances upon you.

ON Guard in Quarte-over-arm. I am now out of Measure; that is, too distant from you; therefore I advance, and change a Quarte upon you. To gain Measure you must quickly thrust Quarte-over-the-arm at me.

On Guard in Quarte-over-the-arm again. I advance now in this same Quarte-over-the-arm; therefore thrust the same right forward, or slip a Quarte under the arm, or a Cavè. On Guard now in Quarte. If I advance in this same Quarte to gain Measure, turn your wrist in Tierce; you will thus form a Cavè, and thrust it right forward, or thrust a Quarte over my arm. On Guard again in Quarte. If I advance in Quarte-over-the-arm, plant a Segonde, Quarte, or Cavè

Cavè right under my arm, or enter with the same *Quarte-over-the-arm*, &c. The whole matter of observation here is your adversary's advancing, which you must closely watch, and time with a thrust, as above, the moment his foot moves forward; yet he may form a lurch by a designed motion instead of a needful one, by bringing you to the thrust he intends to get advantage by, as well as by his *Parade* and *Repost*, both which are perhaps ready in his mind for their several offices.

SECT.

S E C T. XXVI.

Of Time-Thrusts to be made on an adversary that advances after he parries your thrust.

ON Guard in Quarte. Make a half thrust of a Quarte-over-the-arm at me; I parry this with a Tierce, and advance upon you at the same time to hit you with a Segonde; now you must spring or bend your body as far back as that your blade may be disengaged without contracting your arm, or moving your feet, and thrust a Quarte: at this thrust you will parry and enter; whereas it forms a Sixieme, and hits but in one motion instead of two.

Or you may only make a Feint in Quarte, and thrust Quarte-over-the-arm.

On Guard again as before; and make the same half thrust again. I advance and parry at the same time with a Tierce, with an intention to hit you with a Segonde,

THE FENCER'S GUIDE. 77

gonde, or rather now, with a contracted arm, to bind you in Tierce, to avoid the like deception as before; but you, to deceive my Parade, must now, after making your half thrust, raise the upper part of your body, or bend it back, and turn your wrist in Tierce, and thrust the same Tierce; thus you will parry and enter; you may also disengage a Cavè, without meeting or touching my blade.

SECT.

E. O. T.

S E C T. XXVII.

Of a Time-Thrust to be made at an adversary who quits the blade after parrying with a Quarte, provided that his blade slid along yours in parrying.

STAND on Guard in Quarte-over-the-arm, and disengage a Quarte. Now observe, I do not parry you with a sudden beat of my Foil; but, on the contrary, slide my blade from Forte to Foible. Hold your blade still to mine, until I quit yours first; then you must immediately raise, or bend back your head and breast, and thrust a Quarte at me, though even I should disengage a Quarte-over-the-arm at you. This thrust will still be as advantageous to you as if I had taken time up in quitting your blade by cutting over your point.

S E C T.

S E C T. XXVIII.

Of Half and full Thrusts in Quarte and Tierce.

SUPPOSE we both are on Guard in Quarte. Now disengage a Quarte-over-the-arm almost to my body. Take care you longe not entirely to your Measure. Now lift your blade from mine a little, and make a full thrust in the same Quarte-over-the-arm. If I first lift my blade from yours, you need only thrust quickly forward; thus the time will be a little more advantageous to you.

Stand now on Guard in Quarte-over-the-arm, and make your half and full thrusts again right forward in Quarte-over-the-arm, without turning down your nails to a Tierce.

Stand on Guard in Quarte-over-the-arm again. Now in the same manner make your half and full thrusts and longes in Quarte, or in Quarte right forward, without disengaging, if you stand on Guard in Quarte.

S E C T. XXIX.

Of sliding Reprisals.

STAND on Guard in Quarte; slide this Quarte quickly forward, and mind you must not longe all out; then turn your wrist quick down into a Tierce; then raise it high, and thrust it forward; this forms a Cavè; and all must be done in one motion.

Stand on Guard again in Quarte. Now disengage a real Tierce, and finish your half longe and thrust made at first in Tierce: now in Quarte-over-the-arm; recover in Tierce, thrust a Segonde in the same manner, and finish in Quinte; parry a Low Quarte, thrust Low Quarte in the same manner, and finish in a Segonde or Cavè at the same side. Observe that the half longe or thrust must be slid and continued by only one motion in the turn of your wrist, until the full thrust and longe are finished.

S E C T.

S E C T. XXX.

Of simple Reprisals.

TH E simple Reprisal admits of two motions. Thus :

Stand on Guard in Quarte. Disengage a real Tierce for this purpose almost to my body, and stamping as if you had longed all out ; then turn your wrist in Quarte, and thrust this Quarte-over-the-arm which you now form quickly at me ; with another stamp of the foot, recover in Tierce, thrust Quarte, raise and turn your wrist, and finish in Cavè. On Guard in Half-Circle ; thrust Low Quarte in the same manner, and finish in a Cavè of a Segonde. On Guard in Octave ; thrust a Quinte also, and finish in a Segonde ; thrust Segonde also, and finish in Quinte or Quarte-over-the-arm ; oppose well, and make your motions quick.

G

S E C T.

S E C T. XXXI.

Of Stops.

ON Guard in Quarte-over-the-arm. Make a full thrust at me in Quarte, with an intention to hit me ; then make a Feint to recover by a little spring of your haunches, still holding your feet fixed, and point as near my body as possible. This induces me to repost upon you ; but the moment you see me move, turn, and raise your wrist into a Cavè ; and though you cannot longe an inch farther, make a stamp with your foot, and thrust forward at me ; thus you stop me. Note, that you must conserve a little of your whole longe, that your stop may be planted with more force.

You may also make this Stop without turning your wrist in Quarte, by springing your head and breast back, and stopping me as before ; this is termed Waiting, which you must avoid by not reposting

posting rashly upon any person you thus see wait for you. A disarm may not be improper upon such an occasion, which will be hereafter explained.

On Guard in Quarte. Disengage a full thrust in Tierce at me, (this is seldom done, except to serve this, or some such purpose) then finish in a Quarte-over-the-arm in like manner with a Stop. Thus you stop in Low Quarte, after thrusting a Low Quarte; or in Seconde, after thrusting a Quinte; or in Cavè, after thrusting a Low Quarte by turning the wrist as before.

S E C T. XXXII.

Of Flying Thrusts.

ON Guard in Quarte. Force a Cavè over my blade, and spring back if you miss me, darting a Segonde at me in your retreat.

On Guard in Quarte-over-the-arm, and force the same Cavè upon me without disengaging, and dart the same Segonde at me as you fly back.

On Guard in Quarte-over-the-arm again. Disengage a Quarte at me; if you miss me, fly back, darting a Low Quarte or Cavè at me.

Now to catch your adversary flying, slip or steal the left foot up to the right when you parry; thus you gain more Measure for pursuing him with an outside thrust that will parry as it enters; if his Flying thrust should be inside, parry,

parry, and disengage outside in his retreat.

Some will boast of being capable of making two and three thrusts, and then a Flying Thrust; but the section of Time Thrusts may, as I think, convince any such opinion of its error,

S E C T. XXXIII.

Of Whipping, Battering and Wrenching.

TH E S E are the safest and most successful Designs you can form for disarming your adversary.

A Whip is thus explained. When you meet my Foible with your Forte, spring your arm strongly and rapidly forward; so that your Forte may advance in like manner along my blade; this will either disarm me, or send my blade from the line far enough to let your point enter upon me.

Battering is thus practised; if you are in Quarte, and would batter on the Tierce-side, strike with your Forte in a slanting and strong manner upon my Foible, near the point; and sustain your stroke, by sliding your Foil along mine, still hard and smartly towards my shell; this will make my Foil spring out of my hand, or make way for your thrust to hit me as before.

A Wrench is thus formed ; observe, when I thrust a Quarte at you, that you must wrench me round from the Parade of a Quarte, to a Segonde, with all your force, and the full swing of your arm backhandedwise. This differs from whirling ; because you limit it not as you do the whirl, to get a good Repost ; but the intent of a Wrench is to disarm with it, as you will in this Segonde, by twisting my Foil out of my hand ; yet, if your wrist be not too far from the Line ; by the swing you give, you may find way still for a thrust to enter upon me, if you do not disarm me ; but if your wrist is swung too far from the Line, you must spring back to avoid a thrust that may come at you, through the opening you make for it.

Again, you may parry a Quarte, by drawing your wrist towards your left shoulder, and wrench into a Segonde, my Foil will fall.

If you parry with a Half-Circle, whirl and wrench a Tierce; this will also disarm; or you may, when you parry with a Half-Circle, batter with the Parade of a Segonde, and fly off.

Bind a little in Quarte, that I may thrust a Quarte-over-the-arm at you. You are now prepared, so wrench a Tierce and Half-Circle; if you fail of disarming me, fly off.

Stand on Guard in Quarte-over-the-arm. Get your point over my blade, so as to wrench it with a Half-Circle.

Or, when you parry with a Prime, wrench round into a Tierce.

Bind or bear a little in Quarte; beware of a Disengagement; then disengage a Tierce, and wrench into a Half-Circle, and Tierce again quickly; retire a little upon the second wrench.

S E C T. XXXIV.

*Advantages resulting from Whipping and Batter-
ing.*

I AM now on Guard in Quarte, waiting for your first motion, whether it will be a Feint, or a Disengagement, to parry it with a single Round Quarte; therefore, watch when I extend my arm for forming this Round Parade, to whip a Quarte against my Quarte; that is, before you disengage or feint; this frustrates my design of parrying you round: then quickly enter a Quarte, or disengage a Quarte - over - the - arm; otherwise you may Feint over the arm, and thrust Quarte; in like manner you suit the order of any other Whip, to the Parade that opposes it.

For, from a Whip in Quarte, you have these thrusts opened to you, without disengaging Quarte; Quarte-under-the-

the-arm, Low Quarte, and Cavè ; and by disengaging after you whip, you have Quarte-over-the-arm ; Tierce ; Tierce under the arm, and Quinte. By Whipping in Tierce, and not disengaging, you have all the latter right forward ; and, by disengaging, you have all the former.

Mind, if standing on Guard, or otherwise, I whip along your blade in Quarte, slip me and Contre-whip me in Tierce ; then enter Tierce or Segonde, or disengage a Quarte or Cavè.

If I whip along your Tierce-side, parry round with a whipped Quarte, and enter Quarte or Cavè, or disengage a Quarte-over-the-arm, or Quinte.

If we are both on Guard in Quarte, and that I whip on your Tierce-side, whip me into a Half-Circle, and enter Low Quarte, Quarte or Cavè, or disengage a Quinte, or Quarte-over-the-arm.

If

If I again whip on your Tierce-side, flip me with a single Round Quarte, and whip me into a Séconde, then enter Segonde at the same time, or disengage a Cavè. By Battering you have the same advantages.

SECT.

S E C T. XXXV.

Of Disarming, by locking your Adversary's Sword.

THOUGH these methods of Disarming, and Passing, Volting, and that of the Night Thrust, seem to be almost abolished by the refiners of these arts; I cannot conceive why a man, who is naturally strong and active, should not avail himself of such advantages, especially when improved by our athletic exercises, so engaging to an English subject, and forbidding to all others. Therefore, I shall here add one part of them, in the practice of these disarmings, &c.

We are both on Guard in Quarte; I thrust a Quarte-over-the-arm at you; and thus stand upon my Longe, that you may gradually learn to disarm me; before you can be quick in so doing, mind that you parry with a Tierce, and
oppose

oppose shell to shell ; smartly bring up your left foot behind my right heel ; and in the same time pass your left hand quickly to your elbow, under your own wrist, and over mine ; then twine your arm quickly round mine, and let your hand seize me on the outside of my wrist or arm : thus seized, my sword is held locked over your wrist, and under the upper joint of your arm ; you at the same time find your own sword at liberty, by winding it backward round your hand ; whence it comes pointed in Cavè against my breast. If I make any resistance, you are ready to trip up my heels, by striking away my right foot, and bringing me entirely to your mercy, which you should extend upon such an advantage, though filled with fury and implacable resentment before.

N. B. All this must be performed in one motion only ; you may thus Disarm upon Quarte, Quarte-over-the-arm, or Segonde, as well as on Tierce ; as this is the best, I have set it in the first place.

S E C T. XXXVI.

Is a Pass in Opposition to this Method of Disarming.

ON Guard in Quarte. Now disengage a Quarte-over-the-arm at me ; I advance both left hand and foot, as I parry with a Tierce to disarm you, as you have just now done. Now you must advance your left hand, to oppose my right, and your left foot also, and draw your right wrist back, so as to rest upon your hip, with your point directed towards my body ; thus your body is singled, and you gain two advantages, as before, either to thrust through my body, or trip up my heels.

N. B. The foreigners form this Pass, by holding the left arm squared before the body for the sword to rest upon.

S E C T.

S E C T. XXXVII.

Is another Disarm upon a Quarte.

STAND on Guard in Quarte-over-the-arm. Now I disengage a Quarte at you; now, as you parry with a Quarte, slide your blade hard along mine to the shell; advance both left hand and foot; seize me hard under my right wrist; so that this motion of seizing me, and striking your shell hard against mine, confine my wrist from any action; thus you bear down my point, and make the hilt fly out of my hand; otherwise you hold me in respect with a Low Quarte still pointed at my body.

N. B. All this must be performed in one motion.

S E C T.

S E C T. . XXXVIII.

Is a Pass against this Method of Disarming.

ON Guard in Quarte-over-the-arm. Now disengage a Quarte upon me: I now advance my left foot and hand to disarm you; draw back your arm, so that your wrist may rest upon your right groin, and that your blade may be horizontally pointed against my body. Oppose your left hand back-handed against my right; and your left foot also against my right; thus you may send me to the ground with hand and foot.

N. B. All this requires but one motion.

S E C T.

S E C T. XXXIX.

Is another Disarm upon a Tierce, or Quarte-over-the-arm.

STAND on Guard in Quarte. Now I disengage a Quarte-over-the-arm at you ; which you must parry with a Tierce ; strongly sliding your blade along mine to the shell : now advance the left foot and hand, and seize me under the wrist ; oppose shell to shell strongly, and foot to foot firmly ; thus my foil will spring away from me ; otherwise I will be pent up with your point, forming a Cavè against my body, and your foot ready to over-set me.

N. B. All this is done in one motion.

S E C T. XL.

Is a Pass against this Disarm.

STAND on Guard in Quarte. Now you disengage a Quarte-over-my-arm; and I advance both hand and foot, in parrying with a Tierce to disarm you. Now draw back your right wrist as before; so that it may rest upon your groin; single your body, by advancing your left hand and foot; then oppose hand to hand, and foot to foot as before strongly; thus I must fall, or rush upon your sword horizontally pointed in Segonde or Quarte at me.

N. B. All this must be done in one motion.

S E C T.

S E C T. XLI.

Of a Pass in Quarte, whereby you may hit your Adversary.

STAND on Guard in Quarte-over-the arm. Now I disengage a Quarte at you, whip or batter this strongly in Quarte; thus you fend my blade from the Line; advance both left hand and foot into this opening: oppose your left to my right back-handed; and your left foot to mine behind, so that you thus must quickly get within my sword's point, with your's at the same time against my body in Quarte, or Low Quarte: here you only parry with your left hand after the whip, whilst your right fends on the thrust.

N. B. All this must be done in one motion.

S E C T. XLII.

Is a Defence against this Pass.

ON Guard in Quarte-over-the-arm. When you disengage a Quarte upon me, I whip with a Quarte; and begin to advance both left hand and foot, to form my Pass: the moment you see my left foot move, swing your left foot behind the right; and upon the point of the right foot, without moving it from its place, so as to bring you in a direct line with my left shoulder: oppose my blade at the same time with the palm of your left hand turned outward; then, if you hit me not, thrust forward at me with a Quarte, which will hit me in the left part of the back.

N.B. This method of swinging the left foot behind the right, thus forming a right angle with the line you stood on, and turning upon the right toes at the same time, is termed a Volt, by which you avoid this pass.

S E C T. XLIII.

A Pass in Tierce, by which you may hit your Adversary.

ON Guard in Quarte. I now disengage a Quarte-over-the-arm, or a Tierce; parry me with a Whipped Tierce, or a Stong Batter: advance your left foot, and oppose it to my right; also your left hand cross-ways, against my right: to hold my sword where you battered it to; raise your wrist and plunge a Tierce in my breast, yet discontinue not the motion.

H 3

S E C T.

S E C T. XLIV.

Is a Defence against this Pass.

ON Guard in Quarte ; and disengage a Quarte-over-the-arm. I now batter with a Tierce ; and begin to advance my left foot to form my Pass upon you in Tierce. Now when you see my left foot move, slip your left foot back, so as to pitch yourself on that knee ; stoop your head so that your arm now turned into a Segonde may cover it ; hold your left hand extended toward the ground, that it may sustain you, in case you should totter ; thus my point will pass over your head, and I shall fall upon your's.

This subterfuge is termed a Night-Thrust ; being a short method of deciding a skirmish in the dark.

You may also form the Night-Thrust by standing on Guard, as low as the bent

bent of your knees will permit, with your body (Italian fashion) equally poised between them. Then if I thrust a Quarte, or a Quarte-over-the-arm at you, advance the right foot, so that you may bring the left knee to the ground, and extend your blade under my wrist, to hit me with a Low Quarte, with your point a little raised.

If you turn your wrist into a Segonde in forming the Night-Thrust; observe, as before, to hold your left hand within three or four inches of the ground, or even on the ground, if you can do so without leaning side-ways.

N. B. Your body must only lean forwards; yet you must not loose sight of your point.

S E C T. XLV.

Is a Volt upon a Quarte, and it's Defence.

STAND on Guard in Quarte-over-the-arm. When I disengage a Quarte, single your body from the thrust, by quickly forming a Volt; by swinging upon your right toes, and passing the left foot behind, as before; and opposing your left hand against my blade, thus I shall longe myself upon your point: this requires but one motion.

Now, to avoid this inconveniency, stand on Guard as before; and now thrust a Quarte at me; I volt upon your Quarte; and you must be very quick in volting also, in the manner before directed to escape my hit. Thus we are both at a stand, with our swords opposed by each other's left hand; therefore, to disengage ourselves properly,

perly, we must swing our left feet again to their former places in due measure; otherwise, if I move quicker than you, I will find an opening to hit you; or, on the contrary, you will find one; but if we both move to our positions with equal swiftness, no advantage can be here gained.

SECT.

S E C T. XLVI.

Is a Volt and Battery on a Prime.

ON Guard. Parry a forced Tierce, Quarte-over-the-arm, or Cavè, with a Prime. Volt, as before directed, with the left foot, or by springing a little to the right, and so moving both feet; your blade now lies under mine; therefore, quickly disengage your's over my point, and batter hard upon mine, and thrust a Quarte at me. This is done in three motions; yet you may join the two first into one, by being expeditious, and so make but two motions of the whole.

S E C T.

S E C T. XLVII.

Of other Passes, not to be approved of.

THE first is to bring up your left foot close to your right heel, with your point directed against my body, when I thrust at you ; otherwise, in the Spanish manner, bring the right foot back to the left, with your point formed into no certain parade, as you intend not to meet my blade ; yet, if you parry when you form the first Pass, you will gain measure for reposting.

The second is to single your body from my thrust, by advancing your left foot only to a Longe, and passing your sword behind your back ; at the same time directed against my body, expecting me to rush upon your point, whilst you escape my thrust.

Thus have I endeavoured to prepare every article necessary for this undertaking ; but, as every artist must still
have

108 THE FENCER'S GUIDE.

have occasion for something more than what he makes an estimate of, when time and necessity point out its use; I shall also furnish you with something more in the Second Part, which could only find place in the adhesion, variation, and execution of the whole, throughout the course of some choice lessons, and methods of assaulting: i. e. Loose Play.

END OF THE FIRST PART.

THE
FENCER'S GUIDE.
PART THE SECOND.

S E C T. I.

Of Parades more amply explained.

THIS art contains two simple Parades only : the first is a Quarte, and the second is a Tierce.

Two Round or Counter Parades ; one of a Quarte, when you are engaged in Quarte ; and the other of a Tierce, when you are engaged at the Tierce-side.

When you are at your due measure, the Parade of a Double Round Tierce is falible, as well as that of a Single Round Tierce : whereas inconveniencies often arise from these two ; for if a
thrust

thrust be quickly disengaged upon you, at the Quarte-side, it is ten to one but you will raise, and lead it to your face; being then at your due measure. This Parade admits but of two Reposts; the one is when you have parried a Simple Round or Double, to thrust a Tierce; and the other is, to thrust a Segonde; after you parry by either of the above. These are the Reposts mostly used upon these Parades: though you may disengage a Cavè from the Tierce-side, this is still but a Tierce.

Nevertheless, if you be out of measure, these two Parades will afford you a Pass, Whip, Batter, or Wrench, useful for disarming your adversary.

Many more advantages proceed from the Simple, Round, and Double Parades in Quarte, than from those in Tierce. Whereas they parry a far greater number of thrusts; such as a Quarte, right forward; being on Guard in Quarte, a Quarte-over-the-arm; a Low Quarte,
the

THE FENCER'S GUIDE. III

the Feint in Quarte-over-the-arm, to hit in Quarte; the Double Feint, the Cut over the point, to a Quarte-over-the-arm; the same Cut with a Disengagement, to hit in Quarte: the Cut from Quarte, feinted to Quarte-over-the-arm, to hit with a Segonde, the Whips, and Batterings; they also parry all those Whips you would disengage with; the Whip and Feint over the arm to hit with a Quarte, the Whip and Cut over the point. The Whip and Cut over the point to a Quarte-over-the-arm, to hit with a Quarte; the Whip and Cut, to mark a Feint in Quarte, to hit with a Quarte-over-the-arm. The Whip and Cut into Quarte-over-the-arm, to hit with a Segonde. They also parry all Feints over the point, and every thrust aforefaid, at your retreat, as well as otherwise.

S E C T.

112 THE FENCER'S GUIDE.

S E C T. II.

Of a Back Quarte, and other Parades.

THE Back Quarte is nothing but a Round Quarte-over-the-arm, parried by a Round Quarte-over-the-arm; for, if you are on Guard in Quarte-over-the-arm, and that I thrust a Quarte at you, you parry me round into a Quarte-over-the-arm again, without turning down your wrist into a Tierce. This Back Quarte will parry a Quarte-over-the-arm, when thrust right forward, without disengaging; also an Inside Quarte, a Feint in Quarte, to hit with a Quarte-over-the-arm, and a Segonde.

The Half-Circle will parry every thing that a Back Quarte will parry; yet it will not afford the same Reposts.

The Prime will parry all that a Half-Circle will; and its Reposts are more lively.

The

The Parade of a Quinte will parry all low thrusts, and particularly enter at the same time it parries.

The common method of parrying a Segonde, with the Parade of a Segonde, is used by persons unskilled in the principles of this art; for by this common Parade, you have but one Thrust and one Repost to make at either side; yet neither can succeed without you have an opening. See the method of parrying a Segonde, with a Sixieme, Part the 1st, and Section the 5th; and of reposting a Quarte, Quarte - over - the - arm, Low Quarte, Quinte, Segonde, or Cavè, in Section the 23d, idem.

114 THE FENCER'S GUIDE.

S E C T. III.

Of Reposts.

AN Y person surprised by a multiplicity of Thrusts cannot obtain a quick Repost, if he opposes them with the defective or weak side of his Parade.

If I hold my point high, and my wrist somewhat low, you may use simple Parades.

If, on the contrary, I hold my blade horizontal, you may use the single Round Parade and Half-Circle.

If I, being engaged in Quarte-over-the-arm, hold my point high, and thrust a Quarte at you, parry me with a single Quarte, in advancing and closing your hand harder with good opposition; this will sustain your Parade, so as to hit me with it in Quarte: if on the contrary you do not thus sustain your Parade, and that I bear upon your blade

as I retreat, you must thrust a Quarte-over-the-arm at me. Observe that you raise your wrist well; then, if I parry with a simple Tierce, you may make a Reprisal of a Quinte, or a Segonde, and find our blades opposed shell to shell; recover in whirling my blade into a Round Quarte, Feint Quarte-over-the-arm, and thrust Quarte.

As to simple Reposts, if I recover with my point raised, after I thrust at you, mind that you cut over my point, and plunge in your thrust, before your body moves; you may also, in reposting, cut, and disengage to hit me in Quarte; otherwise cut Quarte-over-the-arm, Feint Quarte, and thrust Quarte-over-the-arm; you may still double a Feint, to hit me in Quarte. But this last is seldom done upon a retreat.

If I thrust upon you, and recover in the Round Parade of a Quarte, all these thrusts will become useless; you then must deceive this Round Parade, by

doubling a Thrust over the arm ; and if I parry you with a Round Quarte, and break your second turn with a Tierce ; you must deceive me again by a Quarte-over-the-arm, and a Reprisal in Low Quarte, after you parry me once round with a Quarte ; thus you'll deceive me, in dropping short in this Low Quarte, instead of going over the arm a second time, or make a Feint to go over the arm a second time, and thrust a Quarte inside at me ; these are the Reprisals that may be made against the Round Parade of a Quarte.

S E C T. IV.

Of other Reposts.

ON Guard in Quarte. If you thrust a Quarte - over - the - arm, at me, and I parry you with a Tierce, and begin to repost a Tierce at you, you must quickly slacken your arm into a Prime, and repost a Prime; for if you made a Reprisal when in Tierce, and at the time I reposted a Tierce upon you, we should be both hit; this is called a Coup Fourrè, also a Contre Temp, signifying thrust for thrust.

After you parry a Tierce, you may repost a Segonde; and, if the thrust is not well furnished by you, you may recover in Half-Circle, to avoid a repost, or into a Quinte, which parries and enters at the same time, being an outside thrust.

You may make the same Reposts, after being parried by a Round, or

double Round Tierce, as well as if you had only been parried by a simple one, and may also make the same Repost, after parrying a Round or double Round Quarte, equally as well as if you only parried a simple one.

When you parry with a Half-Circle, you may repost it right forward: if I attempt to parry you, by raising my point underneath your blade, to whirl you into a Tierce, you will both parry and enter; whereas I only catch your Forte at the time you hit me; therefore, to avoid such an inconveniency, whenever you parry with a Half-Circle, and attempt to whirl it into a Tierce, either cut over the point in Quarte, or Cut and disengage a Quarte-over-the-arm, or disengage a Cavè or Segonde, but attempt not to enter a Tierce, when you see any other advantage.

When you parry a Low Quarte, recover in Half-Circle, to avoid a Repost of the same; yet, so as to be in readiness,

ness to parry with an Octave, or a single Round Quarte, if I should slip or disengage upon you.

If, in parrying a Low Quarte, you find yourself closed too much, turn your wrist into a Prime, and repost the same with a Cavè.

When you parry with a Prime, the best Repost you can make will be a Cavè, which is still the same: and, if I recover with my point raised, you may parry with a Prime, and Cut over the point in turning your wrist into a Quarte; and if I parry this last Repost, recover in the Round Parade of a Quarte and Half-Circle, if I double upon you.

S E C T. V.

*A general Practice of the foregoing Articles,
tending to Loose Play.*

L E S S O N I.

HAVING thus laid the foundation of this art ; and being thus prepared to carry on the upper structure, by a perfection of positions, advancing, retiring, longeing, recovering, &c. with good command of your wrist, body, and limbs ; I now lead you into a general practice of all the foregoing articles, by the following lessons, conducive to the regular though imperceptible order of an assault.

On Guard in Quarte - over - the - arm. Now thrust out a Quarte in its greatest perfection ; this I parry with a Quarte, and repost a Quarte ; parry with a Quarte as you recover, and disengage a Quarte-over-the-arm ; I parry you with a Tierce : now you must make a Reprisal
in

in Segonde; I parry this with a Sixieme, and repost a Quarte, or Cavè, which you cannot parry without springing quickly back in a Prime.

As this Parade of a Sixieme is but a late invention, and of excellent use, I here strongly recommend the practice of it.

On Guard in Quarte. Make me a Feint in Quarte-over-the-arm, to hit me with good command of your wrist in Quarte; this I parry with a single Quarte; recover and make a double Feint to hit me in Quarte-over-the-arm; if I break this Feint with a Half-Circle, recover and feint a Quarte, Quarte-over-the-arm, near the shell, and disengage a Quarte. Now, if I attempt to parry this with a Half-Circle, I miss your blade, whilst you hit my body with this Quarte over my wrist; but, if I attempt to parry with an Octave, you must slip under and hit me.

If

If you repeat this thrust, and I parry you with a Quinte, whirl me as you recover into a round Quarte; then mark a Feint over the arm, another in Quinte, and thrust forth a Quarte; but if I parry with a Half-Circle, a Round Quinte, or Round Quarte, you must mark a Feint over the arm, and another in Quinte, to hit me in Quarte-over-the-arm; if I should parry this thrust with a Half-Circle, an Octave, or with a Round Quarte, and break it with a Tierce; then mark me a Feint over the arm, another in Octave, and one more over the arm, to hit me right under my arm in Quarte.

Though the variations of this lesson may, with propriety, be interspersed in any assault; yet they are only given here as a prelude to the next.

S E C T.

SECT. VI. and LESSON II.

ON Guard in Quarte-over-the-arm.
 Now I join you in the same Guard; therefore thrust the same forward at me without disengaging, and in thrusting lift your blade a little from mine; I parry with a Tierce, and make a sliding Reprisal to finish in Quarte-over-the-arm by raising my wrist. When you feel a resistance, you thrust into a Quarte-under-the-arm; if I parry this with a Quarte, make a Feint in Quarte by only extending your arm a little forward, and disengage a Quarte-over-the-arm. If I again parry you with a Tierce, this forms two Parades; then mark me a Feint in Quarte, and another sliding over the arm, to hit me with the disengagement of a Quarte right under my arm: if I obstruct you with a Round Tierce, bear a little on my blade, slide a little right forward, and disengage

gage a Quarte under my arm ; thus you will hit me : yet if I parry you with a Round Tierce, and break your thrust with a single Quarte, you must slide a Quarte, and disengage a Quarte-over-the-arm: now I parry you with a Round Tierce, and then break your thrust with a Quarte and a Tierce: now, to deceive my Round Tierce, mark a Feint in Quarte, slide a Quarte over my arm, and disengage a Quarte right under my arm. If I parry you with a Half-Circle instead of a Round Tierce, you must disengage a Quinte; if I parry you with an Octave, slide a Quinte right forward, and stop in Segonde, or disengage a Quarte under my arm, or a Low Quarte, or an inside Quarte, and stop, or make a Reprisal of a Cavè.

On Guard in Quarte. Mind when I raise my Point and sink my wrist, you must cut over the Point into a Quarte-over-the-arm. If I parry you with a Tierce, and your thrust was well
fur-

nished, you may make a Reprisal, or a stop in the same Quarte-over-the-arm, or in Tierce ; but if your thrust was not well furnished, the Reprisal could not succeed ; therefore you must recover in Half-Circle, and repost a Quarte ; this I parry with a Round Quarte, and double a Quarte-over-the-arm at you ; if you parry this with a double Round Quarte, I cut over your point to a Quarte-over-the-arm, and disengage a Quarte ; you cannot parry this with a simple Quarte, except you sink your wrist ; therefore parry once round, and make the same thrust round thus : cut over the arm, Feint Quarte, and thrust Quarte-over-the-arm. If I parry you with a simple Quarte and Tierce, without forming the Round Parade, feint a Cut in Quarte, cut and slide another in Quarte-over-the-arm, and disengage a Quarte under my arm. You may here be interrupted by a Round Tierce or Half-Circle ; then feint a Cut to deceive the Round Tierce or Half-Circle.

SECT. VII. and LESSON III.

ON Guard in Quarte-over-the-arm. Now you cut over the point to hit me in Quarte; but this is not a sure thrust, because I may repost upon you; therefore it is only a preparation for these following thrusts. Though I parry you with a Quarte to make a repost at you, and you parry the same; cut then into a Feint in the same Quarte without quitting my blade, and disengage a Quarte-over-the-arm; or, you may slide the same Quarte forward, and disengage a Quarte-over-the-arm: this I parry with a Tierce, then feint a Cut in Quarte, make a single Feint in Quarte-over-the-arm, and thrust an inside Quarte at me: if I parry this with a Half-Circle, or Round Tierce, cut immediately into a Quarte, feint over the arm, and thrust Quarte: thus you deceive my Round Tierce Parade.

On

On Guard in Quarte. If I make use of the Round Parade of a Quarte, all your single thrusts will be ineffectual; therefore, to avoid this Parade, bear a little on my blade in Quarte, and, if you feel any resistance, slip quickly into a Quarte-over-the-arm, or into a Low Quarte; or, if you feel no resistance, you must deceive my Round Quarte by marking a Feint-over-the-arm, and disengaging a Quarte right under my arm. Now I parry this last thrust with a Round Quarte and Half-Circle; but you must deceive my Round Quarte Parade when I form it, by only feinting a Quarte-over-the-arm very close to my shell, with only about an inch of your point, so as you may draw it back to let my Round Quarte pass without meeting with your blade; then you must thrust forth a Quarte-over-the-arm in the moment I thus miss your blade. By these means, both the Round Quarte and Half-Circle will be deceived by you.

You

You may also deceive the Round Parade of a Quarte by dwelling upon your motion a little in the manner of a stealing Feint before you disengage ; I then come to the Parade, thinking to meet your blade, but miss it ; you may then thrust or cut into a Quarte over my arm.

SECT.

SECT. VIII, and LESSON IV.

ON Guard in Quarte-over-the-arm. Now I disengage a Quarte at you, parry with a Quarte, and force a Flanconade at me as I rise: I parry you by sinking my wrist, and leading you round to a Quarte; and then I disengage a Quarte over your arm; parry this with a Round Quarte, and disengage a Quarte over my arm again; I also parry this with a Round Quarte, and force a Flanconade upon you; but the moment you perceive my blade to slide along your's, turn your wrist, and oppose me with a Cavè; thus you will both parry and enter.

Now to deceive this last Parade you formed against me, I parry your Quarte, and begin to force my Flanconade with great command of both wrist and body; you also begin to oppose me in the same manner; but I quickly desist from send-

K

ing

ing forth the Flanconade, by reason I only feint it, and hit you in Quarte if you are not quick enough to come to a Prime ; then repost the same quickly.

Stand on Guard in Quarte. I join you in Quarte : now whip on my Quarte-side, and enter Quarte ; I still parry with a Quarte, and disengage a Quarte over your arm : you must now parry me with a Round Quarte ; slide it a little forward, feint Quarte-over-the-arm, and disengage right under my arm ; I now parry you with a Half-Circle, and thrust Low Quarte at you ; parry with a Half-Circle again, feint Quinte, and thrust Low Quarte, and make a Repri-
sal in a Cavè ; I parry this with a Round Half-Circle and a Prime, and disengage a Segonde ; you must now parry with a Sixieme, and thrust a Quarte at me, which is unavoidable, except I spring back in a Prime very briskly.

On Guard in Quarte. I now advance a little to gain Measure on the Quarte-
side

side of your blade ; send forth the same quickly forward at me : if I parry you with a Quarte, and make an Appel in Quarte-over-the-arm, you must quickly disengage a Time Thrust in Quarte at me : if I parry you with a Round Tierce, mind to be quick enough to slip from my Round Tierce without meeting my blade, until you thrust a Segonde at me : if I parry this Segonde with a Half-Circle, and disengage a Quinte, parry and enter at the same time with an Octave.

On Guard in Quarte-over-the-arm. Parry a Quarte, cut and disengage a Quarte over and under my arm, and make a Reprisal in a Cavè ; recover in a Round Tierce, and plant a Segonde : if I parry you with another Segonde, make a Reprisal in Quinte, and recover by whirling my blade into a Quarte. I disengage a Quarte at you, after making a Feint in Quarte over your arm ;

K 2

you

132 THE FENCER'S GUIDE.

you must parry this with a Round Quarte, that is, a back Quarte, and enter Quarte-over-the-arm; at the same time recover in Round Tierce. I thrust a Cavè, or force it; therefore wrench me round to a Tierce and Half-Circle from a Prime to disarm me.

S E C T.

SECT. IX. and LESSON V.

ON Guard in Quarte. Batter and whip at the Tierce-side, and enter Tierce. If I parry you with a Tierce, make a Stop in Quarte-over-the-arm, and recover in Round Quarte; slide a Tierce, and plant a Segonde, and spring back in a Round Quarte; parry a single Feint with a Round Quarte, and repost a Quarte and Low Quarte; parry a Quarte-over-the-arm, and a Low Quarte with a Round Quarte and Half-Circle; whirl my blade to a Tierce, and disengage a Cavè; parry with a Prime, and cut into a Quarte, and make a Reprisal in a Cavè, and spring back.

Attack with a slide of a Quarte-over-the-arm, and disengage right under it. If I parry with a Half-Circle, enter a Cavè, or disengage a Quinte, and make a Reprisal in Segonde, or feint Quinte, and thrust Quarte-over-the-arm; recover in Round Tierce, and repost a Quarte

134 THE FENCER'S GUIDE.

and Segonde. If I parry you once round with a Tierce and Half-Circle, recover with a Prime.

Attack in Quarte. Parry once round, and cut a Quarte-over-the-arm, and disengage a Quinte, and stop in Quarte-over-the-arm; recover with the wrench of a Tierce and Half-Circle; attack in Quarte, parry round, go once round over the arm, feint Quinte, and thrust Low Quarte.

Attack in Tierce, or at the Tierce-side; parry with a Round Tierce, come once round with a disengagement in Quarte and Segonde, recover with a Quarte, mark a Feint in Quarte-over-the-arm, and enter a Cavè, with a little Volt; recover in Round Tierce, make a half thrust in Quarte, and thrust Quarte-over-the-arm; recover in Tierce, feint Quarte, and thrust Quinte; recover in Round Quarte. If I bear upon you, mind that you slip me with a Feint in Quarte-over-the-arm, and slip me again under in Quarte.

SECT. X. and LESSON VI.

ON Guard in Quarte. Bear upon me that I may flip a Quarte over your arm; thus you form a Lurch; therefore, be well prepared to oppose my Quarte-over-the-arm with another, and all the power and opposition you can muster; but if we oppose shell to shell, without hitting each other, you must be very quick in making a Repriſal of a Segonde right under my arm; recover in Round Tierce, to parry a Quarte, and feint Segonde, and thrust Quarte-over-the-arm, parry a Quarte-over-the-arm, as you recover with a Round Quarte, and wrench into a Segonde to disarm me; as you wrench retire a little, and you will have the greater purchase on my blade.

Attack in Tierce, feint a Segonde, and thrust Quarte-over-the-arm. If I meet you with another Quarte-over-the-arm,

K 4

shell

136 THE FENCER'S GUIDE.

shell to shell, volt a little and plant a Cavè, and spring back. Attack in Quarte; if I thrust a Quarte-over-the-arm at you, come to no other Parade, but thrust that same right forward, well opposed, and you will both parry and enter, as this is an outside thrust.

Attack in Quarte; thrust Quarte-over-the-arm; if I parry with a Tierce and dart a Segonde at you, you must parry with a Sixieme and plant a Quarte. If I come to a Prime, close your left foot, and pursue me with a Feint of a Segonde, and plant a Cavè, and spring back with a wrench, from a Prime into a Tierce and Half-Circle.

Attack in Quarte. If I parry and advance at the same time, advance the left foot and disarm me, as directed in Sect. XXXV, of the First Part.

I attack you in Quarte-over-the-arm; parry me with a Tierce, and advance at the same time to double a Segonde; I also advance my left foot to disarm you

in

in the same manner; therefore, be very mindful to form the Pass against this disarm, as directed in Sect. XXXVI. of the First Part.

Some are fond of flattering themselves that they can hit you upon any thrust you make; and parry at the same time. For example, if you thrust a Quarte at me, I form a Flanconade upon this Quarte and hit you, and parry your thrust, if you are not quick enough to turn your wrist into a Tierce, and make me hit myself.

Suppose you also thrust a Quarte-over-the-arm at me, I sweep a Tierce, forced over your blade, to the Quarte-side, and thereby hit you, if you turn not your arm into a Prime, and quickly repost the same, which is not easy to escape, provided it be sent forth with vigour.

If you thrust Quarte-over-the-arm at me, I shall hit you with another Quarte-over-the-arm, if my arm be the stronger,

138 THE FENCER'S GUIDE.

stronger, and that I dextrously catch your Foible.

If you thrust a Segonde at me, I shall also do the like upon the same conditions, or a Quinte, or any outside thrust. If you thrust a Low Quarte at me, I thrust the same a little forward, and turn my wrist into a Cavè, which will hit you, if you do not turn down your wrist also, and oppose me.

On Guard in Quarte ; thrust Quarte-over-the-arm at me ; I parry this with a Round Quarte, and form a Half Flanconade, and thrust Quarte at you ; catch this quickly with a Quarte, and fly with a wrench in a Segonde.

S E C T.

S E C T. XI.

Of the Assault, and its various Sections.

WHEN you begin an Assault, observe if your adversary offers to attack you. In this case retire with an extended arm, and in the Parade of a Round Quarte; if you are first on Guard in Quarte, thus you will make him be aware of your point, or retire with the Parade of a Round Tierce; if you first engage at the Tierce-side, be careful still of your due measure.

You have three kinds of measure to observe when you are attacked. The first is when your adversary is not entirely at his due measure; you then parry with a simple Quarte or Tierce, to have a quicker Repost.

The second is, when he is entirely on his measure, you must use the Round Parade of a Quarte, if engaged in Quarte; or the Round Parade of a Tierce, if

you are engaged on the Tierce-side, as it should always be in Quarte-over-the-arm, otherwise you may use the Parade of a Back Quarte; because this Parade affords a Repost, as quick as any that can come from a Quarte; for, from this Parade, you may cut over the point, or slide a Whip Thrust with much safety and certainty; yet you are to observe, that you never should parry simply with the Parade) that is, with a simple Quarte-over-the-arm) without turning your wrist in Tierce, for then you will be subject to many Doublings, or Reparials; therefore, whenever you use it, let it be always turned once round.

The third measure is, when you have retired some steps, and that your adversary pursues you, observe to have your point in Quarte-over-the-arm, to make a Time-thrust in Quarte: this is the surest Time-thrust you can make; nevertheless, if your adversary will advance upon you with his point elevated,
and

THE FENCER'S GUIDE. 141

and his wrist somewhat low, you may stop him with a Time-thrust of a Quarte-over-the-arm.

Thus you still retire, in observing these three kinds of measure, only to discover what motions your adversary may make; for, if he uses any that are false and contrary to the principles of Fencing, you then may give him any of the following openings, that you may be the better able to hit him at your Repost, after parrying the thrust you thus lurch for him.

SECT.

S E C T. XII.

Is a Lurch for a Quarte-over-the-arm to be thrust at you.

OPEN a little that this Quarte-over-the-arm may come forth at you; and the moment your adversary thrusts it, oppose him quickly with another Quarte-over-the-arm right forward, but take care that you raise your wrist well; or you may parry him with a Tierce, to repost a Segonde; but there is an inconveniency in giving this opening; that is, if your adversary's body moves before his hand departs, you will miss his blade, so that your thrust will fall too low; otherwise he may make a Feint in Quarte-over-the-arm, and thrust forth a Quarte, which would be difficult to parry; whereas you must first stop the gap you opened for him, consequently you could not parry his Quarte

Quarte quick enough after stopping this opening.

. This proves this opening, though advantageous on the conditions mentioned, not as much so as the following Lurch for a Low Quarte.

SECT.

S E C T. XIII.

Is a Lurch for a Low Quarte.

THE surest openings that can be given to answer this Lurch are these: first engage your blade in Quarte-over-the-arm, giving a little opening for a Low Quarte to be thrust at you; that you may parry it with a Half-Circle, and repost a Quarte; this Repost becomes sure.

But if your adversary delays catching at this Lurch, or this apparent advantage given him, you may batter at the Tierce-side, by hitting his blade within two inches of the point, and sustaining your stroke well upon a slant; thus you will either disarm him, or gain an opening to hit him with Quarte-over-the-arm.

If your adversary makes a Half-Thrust in the opening you give him to bring you to the Parade of a Half-Circle,
you

you need not answer his design, but thrust right forward ; this forms a good Time-thrust.

You must also observe that he may deceive you, in thus giving him this opening, by a Feint in Low Quarte and a Quinte ; you, therefore, must parry and hit him at the same time with a Quinte, which must inevitably happen, if you make but one motion in so doing, whereas this is an Outside-thrust.

S E C T. XIV.

*Is a Lureb for a Quarte or Cavè to be parried
with a Prime.*

TO give this opening you must be somewhat nearer your adversary than usual, on Guard in Quarte-over-the-arm; then retire a little, that he may thrust a Quarte, or Cavè, into the opening you gave him for that purpose; then parry with a Prime, and repost the same (being a Cavè) very briskly, or you whirl him round to a Tierce, and enter Quarte-over-the-arm, or plant a Segonde, or enter Tierce, and stop in Quarte-over-the-arm, or make a Reprisal of it. But if he should deceive you, by feinting a Cavè or a Quarte, and planting a Segonde at you, you must parry him with a Sixieme, and repost a Quarte; you will hit him with this Repost, or you may parry his Segonde with an Octave, and enter a Quinte in the same time in one motion.

When you parry with a Prime, you may slide a Cavè, and disengage a Seconde; or you may cut into a Quarte, by turning up your nails and wrist well, and conserving good opposition.

Again, when you parry with a Prime, you may shew your Point in Quarte, by only extending your arm a little, and disengaging a Quarte-over-the-arm; or you may feint Quarte, feint Quarte-over-the-arm, and thrust a Quarte under the arm.

If your adversary hesitates catching at this Lurch, batter and wrench, as before directed in the Lurch for the Low Quarte.

When you parry with a Prime, volt the left foot, and batter, as directed in Sect. XLVI. Part the First, and enter Quarte, with good opposition, and your wrist and nails well turned up.

Otherwise, when you parry with a Prime, you may slip the right foot behind the left, and pass your blade well

148 THE FENCER'S GUIDE.

under your adversary's; whirl it round to a Tierce, and wrench it into a Half-Circle. This is a sure method of disarming; and, even if his sword falls not, it will be much slackened in his hand: his natural motion then will be to put himself on Guard; when you must slip your left foot back to its due measure, so that you may also be on Guard, and batter a Tierce at the same time, which will finish the disarm you already had begun.

You incur no danger by these methods of disarming, provided that you are out of measure.

Any person that is fond of these disarmings, wherein the wrist is seized, brings a disadvantage against himself, if he is not very careful, for you may be hit with a Reprisal, when you attempt those kinds of disarmings upon a Tierce; or, if you be quick enough, to pass upon one of those attempted against you, you can easily seize your adversary by the
the

the collar, trip up his heels, and bring him to your mercy.

When your adversary would force the Disarm of a Quarte upon you ; such as in Sect. XXXVII. Part the First, you must form the Pass in Sect. XXXVIII. upon him.

Or, if he forces with a strong slide in Quarte to disarm you, turn your wrist into a Cavè, and recover in Quarte-over-the-arm. This thrust is very difficult to parry, if you volt a little.

L 3

SECT.

S E C T. XV.

Is a Lurch to answer the Parade of a Back-Quarte.

SUPPOSE now your adversary and you to be on Guard in Quarte-over-the-arm. You must now round your wrist a little outward, this will give an opening in Quarte; then, as soon as he thrusts this Quarte, and if he bears a little upon your blade, you will parry it very easily, by bringing your wrist round into the same Quarte-over-the-arm again, and you will have a good Repost in Quarte.

Otherwise you may round your wrist a little inward, and thereby give an opening in Quarte-over-the-arm, on which you stand on Guard. The moment you feel the thrust coming upon you, whirl it, as before, into a Back-Quarte, and disengage a Quarte under the arm, or disengage a Feint in Quarte, and cut a Quarte-over-the-arm.

S E C T. XVI.

Is a Lurch to employ a Round Quarte Parade.

YOUR adversary and you being now on Guard in Quarte, bear upon his blade, that he may disengage a Quarte over your arm; which he quickly does. Now oppose well with your wrist, as you parry this with a Round Quarte; let your nails be well turn'd up; this facilitates the Parade and the entrance with a Quarte at the same time.

When you thus parry with a Round Quarte, if your adversary bears upon your blade with an extended arm, disengage a Quarte-over-the-arm at him as he recovers.

You may again, after parrying with a Round Quarte, make a Feint in Quarte-over-the-arm, to hit with an inside Quarte.

If it happens that your adversary recovers with his Point raised, and that

he bears upon your blade, after you have thus parried round, you must then cut a Quarte-over-the-arm at him.

After you parry with a Round Quarte, you may also mark a Feint of a cut over the arm, and disengage Quarte under it; or you may cut a little Feint in the same inside Quarte you come to, and thrust the same right forward. If your adversary goes not to the Parade of a Tierce, at this last Feint you make, mark a Feint over his arm, and disengage a Quarte at him; or slide the same Quarte you came to forward, to hit him with a Quarte-over-the-arm.

You may also double that Feint thus: feint the same Quarte you came to, by extending your arm only right forward a little, slide a Quarte-over-the-arm, and disengage a Quarte right under the arm.

Be careful to observe your adversary's Point, before you attempt to parry with a Round Quarte; for if he holds it low,
you

you will find some difficulty in parrying with that Parade.

Then, instead of parrying with a Round Quarte, you must briskly give an opening in Quarte, by opposing your wrist and blade a little to mine in Quarte-over the arm ; then your adversary will thrust a Quarte at you, which you must parry with a Half-Circle, and repost a Quarte, which will be both sure and just,

S E C T.

S E C T. XVII.

Of the Attacks to be used in an Assault.

THERE are three methods of attacking in an Assault. The first attack, by which you engage your adversary, must be in a slow pace. Take care you be out of Measure, and that you command your arm well, with all possible flexibility, and now and then change to a Quarte and Quarte-over-the-arm, that you may discover what Parades you may be opposed with, and that you thereby may the better judge what thrusts to use.

If your blade is in Quarte-over-the-arm, extend your arm before your body moves; and if you feel a resistance against your blade, thrust smartly under the arm with good Opposition; you then will hit with a Quarte, whilst your adversary, with his simple Parade, will only meet your Forte near the shell.

If

If you engage again on the same side, extend your arm as before right forward without moving your body; and if you feel no resistance against your blade, thrust that very Quarte-over-the-arm right forward; but if your adversary comes to a Parade at this thrust, make a Reprisal in the same Quarte-over-the-arm, or make a Feint to rise with a spring of your haunches, and your point right before you; then, at the least motion he makes, stop him in Quarte, or recover to your Guard, and time him in Quarte; or make a Feint in Quarte to hit him in Quarte-over-the-arm; or being engaged in Quarte-over-the-arm, and that you find his point raised, and his wrist sunk, mark a Square Feint in Quarte to hit him in Quarte-over-the-arm, and oppose your thrust well.

Being again engaged in the same Quarte-over-the-arm, you may mark two Feints; the first, a Square Feint in Quarte;

156 THE FENCER'S GUIDE.

Quarte ; the second, an advancing Feint in Quarte - over - the - arm ; and, when your adversary answers this last Feint by a Parode, slip under his arm with a Quarte very briskly.

SECT.

S E C T. XVIII.

The First Attack, continued.

YOU may, upon the same engagement in Quarte - over - the - arm, mark the Feint of a Cut at the same side to hit him in Quarte. If it also happens, upon the same engagement, that your adversary joins not your blade, you may feint a Segonde, and thrust a Quarte-over-the-arm, or feint a Segonde; feint a Quarte-over-the-arm, and thrust Segonde, or a Quarte, by turning up your nails; or a Cavè, by holding them down, and disengaging under the wrist.

All these thrusts may be executed when they are opposed by simple Parades.

When you attack, in slowly advancing observe good Measure, and pass your blade from a Quarte-over-the-arm into
a Quarte;

a Quarte; then, if your adversary suffers this change without coming to a Round Parade, mark a Feint in Quarte-over-the-arm to hit him with a Quarte; then, to avoid his Parade, double a Square Feint to touch him in Quarte-over-the-arm; for if you extended your arm in making the last Feint in Quarte, you may meet the shell of his sword, which would obstruct your thrust.

Being again engaged in Quarte, you may mark a Cut over the arm, and hit with a Quarte. Observe, that you must pass your blade close under your adversary's arm, that your thrust may succeed.

Upon the same engagement you may mark a Cut over the arm, feint Quarte, and thrust Quarte-over-the-arm: you may also upon this engagement cut over the arm, make a Square Feint in Quarte, and a Forward Feint in Quarte-over-the-arm by extending your arm, and

and pass your blade under the arm in Quarte.

If thus in attacking and disengaging your blade be in Quarte-over-the-arm, and that it be brought to that same Parade again by the Round Parade of a back Quarte, you must that moment stiffen your arm to such a degree, and acquire such good Opposition, that the spring of your knee, and weight of your body, may send your arm forward, now void of motion in itself; thus you will hit your adversary in Quarte-over-the-arm, and escape his Round Parade; but if you should fail of thus deceiving his Round Parade upon the same engagement, by thrusting right forward, and he opposes you with a good Parade, you may make a sudden Reprisal of a Segonde upon him right under his arm, or of a Quarte, and whirl him to a Round Quarte as you recover; then feint over the arm, and thrust Quarte.

Thus

160 THE FENCER'S GUIDE.

Thus you deceive his Round Parade a second time, by making your Feint Square before your body moves. Observe also to obtain all possible flexibility in your wrist.

SECT.

S E C T. XIX.

The First Attack, continued.

YOU may also deceive his Round Parade, by dwelling a little on your disengagement, and cut into a Quarte-over-the-arm, instead of disengaging. If your adversary made use of the Parade of a Round Quarte, and Half-Circle, you would deceive the Round Quarte; then you must mark a Feint in Quarte-over-the-arm very near his shell, and you will deceive either a Half-Circle, or a Round Tierce.

If your adversary continually parries you with a Round Quarte, you may disconcert his Round Parade by battering upon his blade at about an inch from the point, and smartly continuing your stroke to about six inches more, then enter a Quarte upon him. You may also batter in the same manner, and disengage a Quarte-over-the-

M

arm;

arm; or batter in Quarte, feint Quarte-over-the-arm, and disengage a Quarte right under the arm.

If your adversary draws in his arm when you batter upon his blade, you must cut a Quarte-over-the-arm, or feint that cut, and thrust under the arm in Quarte: you may also feint a Cut-over-the-arm; feint Quarte, and thrust a Quarte-over-the-arm.

If in attacking you stand on Guard in Tierce, or Tierce-side, and so that your adversary continually brings you round to the same Parade with a Round Tierce, you must deceive his Round Parade thus. Bear upon his blade, and, if you feel any resistance, slip into a Quarte twice Round. He may, notwithstanding, parry you once with a Round Tierce, and break your second turn with a Quarte; then, to deceive his Round Quarte, feint forward in the same Quarte, and thrust a Quarte-over-the-arm. If he attempts to parry this
last

THE FENCER'S GUIDE. 163

last thrust with a simple Tierce, he then forms two simple Parades after the Round Tierce; then you must deceive his Round Tierce by a Square Feint, a Forward Feint in Quarte-over-the-arm, and a disengagement in Quarte-under-the-arm.

You must observe, if your adversary comes to a Parade of a Half-Circle after he parries with a Round Tierce, you must double this Quarte-under-the-arm to deceive his Half-Circle Parade, which you can easily perform without meeting his blade. All Feints would be useless in this last case, for your adversary's blade would obstruct them.

M 2

SECT.

S E C T. XX.

The Second Attack.

IN this second manner of attacking in an assault, you must be careful to stand at your due Measure; whereas, in the first manner of attacking, you stood out of Measure, and advanced. Now you are to observe, that, in this second attack, you may use the same Engagements, Feints, and Disengagements which you performed in the first attack, without any other difference but that of being here at your due Measure, and not advancing.

S E C T.

S E C T. XXI.

The Third Attack.

THE third manner of attacking in an assault is made by half thrusts, and by the following methods.

Stand on Guard in Quarte-over-the-arm; make a thrust in Quarte very briskly to oblige your adversary to come to the Parade of a Quarte, upon which you immediately enter a Quarte; then as you recover, pass your blade into a Quarte-over-the-arm, feint Quarte, and thrust Quarte-over-the-arm, or make a Double Feint to hit with a Quarte, or cut into a Quarte, feint Quarte-over-the-arm, and thrust a Quarte-under-the-arm, or a Cavè, with a little Volt.

You may also upon the same engagement in Quarte-over-the-arm, cut a half thrust in Quarte to oblige your adversary to parry with a Quarte, which you must

immediately thrust forward, or whip, and enter a Quarte, or stop, or make a Reprisal in Cavè; then recover in passing your blade again into a Quarte-over-over-the-arm; cut into a Quarte, and thrust a Quarte-over-the-arm, or cut into a Quarte, feint Quarte-over-the-arm, and thrust a Quarte-under-the-arm, or feint Quarte; cut Quarte over and under the arm to hit right under it in Quarte, or change your wrist to a Cavè.

Being engaged in Quarte, you may make a half thrust in Quarte-over-the-arm to oblige your adversary to come to the Parade of a Tierce, and that he may plant a Segonde; this you must parry with a Half-Circle, and repost a Quarte; recover in Quarte, make a Forward Feint in Quarte-over-the-arm, and thrust Quarte again; recover in Quarte, cut over and under the arm into a Quarte: you may also cut over the arm, feint a Quarte, and disengage
a Quarte

a Quarte - over - the - arm, or cut and double your feint, that you may hit with a Quarte-under-the-arm.

Being again engaged in Quarte, you may feint a Quarte-over-the-arm, and cut into a Quarte; or, upon the same engagement, you may still cut a half thrust into a Quarte-over-the-arm to oblige your adversary to come to the Parade of a Tierce; whirl this into a Half-Circle, and recover in the same; then thrust a Quarte, recover in Quarte, cut Quarte-over-the-arm, and disengage a Quarte; or cut over the arm, feint Quarte, and disengage a Quarte-over-the-arm.

In these attacks with half thrusts, you may whip, batter and enter with much expedition in advancing a little in forming either; then cut into a Quarte-over-the-arm to hit with a Quarte.

You may also whip or batter on the Quarte Guard, and dwell a little upon your motions to oblige your adversary to thrust a Quarte at you when you give

him this opening; then parry with a short, sudden beat, with strength and command of your arm, and enter a Quarte.

This third method of attacking is very suitable to those who can repost with great quickness, when they make but a half thrust at first, to beget those advantages already demonstrated for themselves, which will be found conformable to all the exactness required in an attack.

SECT.

S E C T. XXII.

Is an Attack with a Feint-over-the-point.

THIS is another method of attacking in an assault.

Stand on Guard in Quarte-over-the-arm first; feint Quarte, and thrust Quarte-over-the-arm; then, if your adversary comes to the Parade of a Tierce, make a Reprisal in the same Quarte-over-the-arm upon him, or of a Tierce, or Segonde, or slip under his wrist into a Quarte or Cavè.

Stand again in Quarte-over-the-arm, feint a Cut-over-the-point, in Quarte, and disengage a Quarte-over-the-arm, and again close under it, or a Cavè.

Or again, to avoid your adversary's Parade, feint a Cut-over-the-point in Quarte, make another feint of a Cut there by raising your blade a little, and disengage a Quarte-over-the-arm.

Stand

Stand now on Guard in Quarte, feint a Cut in Quarte-over-the-arm, disengage a half thrust in Quarte to oblige your adversary to come to a Quarte Parade; then thrust the same Quarte right forward; then recover, and feint a Cut-over-the-arm; shew your Point in Quarte, and thrust Quarte-over-the-arm.

You may also feint a Cut-over-the-arm, and hit with a Quarte-under-the-arm, and make a Reprisal in Cavè as you spring off.

As the methods of Timeing are also very necessary to be observed in an Assault, being productive of many advantages, see the former sections on Time-Thrusts, and practise them upon every favourable occasion, viz. Sect. 24th, 25th, 26th and 27th of Part the first.

S E C T. XXIII.

*Is an Attack and some Observations in Fencing
against a Left-handed Man.*

IT is the general Opinion of many, but weakly skilled in this Art, that a left-handed man can furnish himself with any advantage he chuses against a man who uses his right hand. But such an opinion is erroneous, for such a supposed advantage only attends the greater skill and activity. If they are both equal in these, the chance must also be equal ; therefore if any difference can favour the left-handed man, it must proceed from a habit of fencing, more commonly with a right-handed man ; for that practice happens more frequently to him, than to the right-handed man, to fence with one who is left-handed. Therefore, that you may be furnished with equal practice, observe the following methods of attacking him.

Your

Your Quarte now becomes a Tierce; and your Tierce a Quarte, against a left-handed man; your Low Quarte becomes a Quinte, and Quinte a Low Quarte; but Segonde and Prime hold their own stations.

These changes also attend the left-handed man's parades.

Stand first on guard out of measure; advance and change carefully; observing what parade he comes to. If a simple one, thrust a Quarte-over-the-arm at him; that is over the weak of it, which is the hollow part of it, or of the wrist, and make a Reprisal in Tierce, or thrust a Tierce first, and stop in a Quarte, or slide over the arm and hit under it; or, if he holds his point high, advance with a Half Thrust inside, and cut over his arm, or bear a little over his arm; and if you feel any resistance, feint inside, and hit over the arm, or slip into an inside Thrust, or whip inside, and thrust over the arm.

Stand

Stand now on Guard in Quarte (his Tierce-side) with your blade inside his, slide this Quarte a little forward, and disengage a Quarte-over-the-arm, or whip and enter forward, or disengage over the arm. If you are parried and reposted upon over the arm, whirl his blade into a Half-Circle, and enter a Low Quarte, or disengage a Quinte, or whirl it quite round to a Tierce, and plant a Segonde; or you may wrench round to disarm him.

Stand on Guard again, with your blade join'd to his, so that it may be over the hollow part of his arm. If he thrusts forward, without disengaging, parry him with a smart whip; raise and turn your wrist in Tierce, and thrust it quickly forward. If he disengages and forces over your blade or arm, turn your wrist into a Prime, and repost the same, or whirl him into a Half-Circle, and disengage a Quinte. If he slides, or thrusts over the arm, whirl his blade round to a Low Quarte and enter; which

forms a Flanconade; or continue it to a Tierce, and enter the same in one motion. These seldom fail when you timely catch his Foible.

Or, when he disengages over your arm, if you parry with a Round Quarte, and batter smartly as you parry, you will either disarm him, or make an opening for a Quarte. You may also whip on the other side and enter, or disengage. If he should shift his Parade, to lead you from yours, be mindful to form a Time-thrust upon him, or parry round and whip and enter as before, or wrench to disarm him.

If you are engaged inside his blade, the Parade of a Half-Circle well battered, whipped or wrenched, will disarm him, or else it will open a thrust for your Repost.

If your adversary holds his wrist low, and his point high, you may form simple Parades only against him; sometimes with a short beat of your blade against

against his, and sometimes cutting over the point.

This Lesson is also as suitable for a left-handed, as a right-handed man.

Thus far have I endeavoured to demonstrate the general principles of this art, which, I hope, will be found agreeable and useful; therefore, the most material article now remaining is, to require an exact execution of them, by diligent practice.

If your desire still leads you after a knowledge of the use of any other weapon, I would prefer that of our English broad, or back-sword, to dagger, lance, cloak, or dark-lantern fighting; for being only armed with a stick or a cane, when insulted or attacked, it would be very needless to seek for any of those instruments of cowardly defence, whilst you may disengage yourself from even a superior weapon by the one you undesignedly carry, especially when furnished with some lessons of its use.

176 THE FENCER'S GUIDE.

I shall, therefore, as an appendix endeavour to demonstrate this back-sword play, with all the regularity that supports it; and conclude the whole with a compound of both small and back-sword, which constitute the cut and thrust, or spadroon play.

END OF THE SECOND PART.

N. B. It has been, and still is, a matter of dispute, whether the back or small-sword should first be learned by any person desirous of knowing both. But let this consideration end any such dispute. The man well instructed first in the small sword, will be so habituated to a nicety of disengaging, that he must conserve it, in some measure, for ever after; and thus, by this first impression, will be yet more nice in catching at the many openings, proceeding from the wide disengagements of the back-sword-play, than even his master, if ignorant of the small.

If the back is first learned, the wrist will be in danger of being incapable of due command in the exercise of the small-sword for ever after.

(177)

THE
FENCER'S GUIDE.
PART THE THIRD.

A P P E N D I X.

S E C T. I.

*Of the Measure, Positions, and Guards of the
Back-Sword, &c.*

FIRST take your basket or bucket
in your hand, and stand with your
heels square at the distance of one of
your feet asunder, as in the scheme ;
then rest your basket on your left arm,
and support the pummel of your stick
with your left fingers only : close your
right foot to your left, and put your
right hand again into your basket, and
N grip

178 THE FENCER'S GUIDE.

grip your stick gently ; now withdraw your right foot to its former place, making a flourish at the same time with your right hand, so that the point of your stick may fall close to the outside of your right toes ; thus your stick will form a perpendicular. Now advance both right hand and foot to an inside Guard, which is in the form of a Quarte, except that your point must here be somewhat elevated, and your foot must cross the line as in the scheme. Now I am on the same guard : observe that our two sticks form two angles like unto a St. Andrew's cross ; therefore we must see each other's faces through the lower angle, otherwise we cannot be well on Guard : your left hand must now rest near your left ear.

Change now to an outside Guard, which must be almost in the form of a Tierce ; but your point must here be raised, and your hand and foot outside the line, as in the scheme, p. 53. Your
left

left hand must now rest on your left thigh, and you must look through the lower angle as before.

Change now to a medium. Both hand and foot must come to the line; your wrist must be in a Half Quarte and Tierce; your measure, from foot to foot, must be near the first measure of the Small-sword; and though it is a general precept in this play to stiffen the right knee when on guard, I must recommend the contrary, because such a habit should in no wise be contracted by a Small-sword or Spadroon Player. Let the weight of your body also rest on the left haunch, that you with freedom may slip your right foot from a blow. Now you are on a medium. Hold your left hand as you did on an inside Guard, or backward if you will: this of itself is no proper Guard, though an excellent Cut may come from it; yet it is a preparation for defending, or coming to an inside or outside blow.

N 2

Change

Change now to a St. George. This Guard is like a Prime, only that your Stick or Sword must lie over your head, with the point so inclined that a blow cannot come under it to hit the left side of your head, nor the crown of it. Your left hand must now rest upon your right breast, or left thigh.

Now change to a Hanging Guard. This is a perfect Segonde. You now advance the right foot as you did on your outside Guard; see the scheme. Your left hand, if on your left thigh, must there remain, or come down to the left thigh, if on your breast.

Now come up to a St. George again with both hand and foot; advance, and change to an Inside; advance, and change to an Outside; so continue advancing and changing both foot and hand, as before directed.

Now retire, and defend an Outside; retire, and defend an Inside; retire, and defend a St. George; retire, and defend
a Hang-

aHanging Guard; advance with an Inside.

Traverse upon an Outside. This is done by bringing up the left foot from behind the right to the left, which is the position of an Outside Guard, still holding the right fixed.

Traverse upon an Inside. This you do by advancing the right foot, and crossing the line, and holding the left fixed; thus you gain ground in a circular manner by traversing in this manner, moving the left foot, and holding the right fixed upon an outside Traverse, and moving the right, and holding the left fixed upon an inside Traverse. This is an advancing Traverse.

Now to form a retiring Traverse in the same circular manner and ground you advanced upon, begin to traverse to the right, slip back the left foot, as in a Volt, and hold the right fixed whilst you form an inside Guard. Now traverse upon an outside: move the right foot to the right, and hold the left fixed

182 THE FENCER'S GUIDE,

whilst you form an outside Guard; continue thus traversing to left and right. Now stop in an outside Guard; step into and inside, and brandish your weapon on the left of your body; change hand and foot to an Outside, and brandish it again on the right. Now hold both feet square in the position of a St. George, and brandish it cross-ways to left and right, and to right and left, and salute with your hat, and the position of a Medium, dropping your point towards the ground.

S E C T.

S E C T. II.

Of Hits and Defence upon the precedent five Guards.

THE five Guards, viz. the Inside, Outside, Medium, St. George, and Hanging Guard, all shew their derivations by their natural positions, except the St. George, which must proceed from the position that holy champion is represented to have held his arm in, in slaying the dragon.

Stand on a Medium. Now defend the inside of your face with an Inside Guard; defend the right side with an Outside; defend your head with a St. George whilst I strike at it with a Medium; defend your right side with a Hanging Guard; defend your left side with the same by shifting it into the form of a Prime.

Now advance in an Inside, advance in Outside, advance in a Medium; re-

184 THE FENCER'S GUIDE.

tire in an Outside, retire in an Inside, retire in a St. George, retire in a Hanging Guard ; traverse circularly forward to the left, traverse backward to the right, &c.

Simple Hits.

Stand on an Inside Guard. Mind I throw at the outside of your face ; defend this with an Outside, and throw inside my face ; this I defend with an Inside, and throw a Medium at your head ; defend this with a St. George, and throw an outside Cut at my left side ; this I defend with a Hanging Guard, and throw a Medium again at your head ; cover your head with a St. George, and throw the same Medium at my head ; this I defend with a St. George, and throw inside your wrist ; this you defend by only opposing the bottom of your basket inwards, by only a little turn of your wrist, and return a Cut at the outside of my wrist, which I
must

must defend by also turning the bottom of my basket outward. I now return a Cut outside your thigh, which you must defend with a Hanging Guard, and make at the inside of my thigh, which I must defend with the Prime Hanging Guard. Now I throw at the outside of your right leg ; this you must slip across your left before, and hit me at the same time outside my arm. This is a Time-Cut.

Stand on an outside Guard. Mind if I throw at the inside of your wrist, oppose the bottom of your basket to my blow, and make the same blow, at the same time, at the inside of my wrist thus : he who opposes the bottom of his basket slower, receives the hit. Mind now I throw again at the outside of your wrist. Oppose your basket outward, and throw at the outside of my wrist also in the same instant ; thus you will defend yours, and hit mine, if I am too slow
in

186 THE FENCER'S GUIDE.

in opposing the bottom of my basket to your blow.

And now I throw under your wrist. You must oppose this Cut by sinking your basket, and throw an Inside under my wrist if I raise it any way; and, if I do not, you must throw an Outside, so that about two inches of the point may hit me over the arm or wrist near the basket. I now defend myself, and throw at the inside of your leg; this you must defend by slipping directly backward, and hit me at the same time inside the arm. This is a Time-Cut.

Double Hits.

The safest Double Hits you can make, are those cut inside the wrist, and double outside it. Your basket well opposed will defend your wrist, which then should be the only part of your body next to your adversary; therefore be always careful to judge your Measure for that purpose.

purpose. Again, cut outside the wrist, and double inside it; cut inside the wrist, and double outside the face; you will still defend yourself if an outside comes forward upon you. Again cut inside the wrist, and double outside the face; then inside the wrist, and spring back at the same time: cut outside the wrist, and inside the face; cut outside the face, and inside the wrist as you spring back; cut inside the wrist, outside the wrist, and inside the wrist again as you spring back; cut outside the wrist, inside the wrist, and outside the wrist again as you spring back; cut outside the wrist, inside the face, and outside the wrist again as you spring back.

SECT.

S E C T. III.

Of Single Feints.

AS you must always join your adversary's weapon near the middle, and disengage over the Point, the arm must be somewhat contracted in forming this circular motion that the blow may fall the heavier; therefore be careful to make these disengagements neither slow, or too wide; but as much as possible on the contrary.

A Feint is also a disengagement which must be executed with great swiftness and flexibility of the wrist, though the whole arm cannot be exempted from motion in this kind of play.

Stand on an Outside Guard, feint inside the face, and cut outside it; feint inside the wrist, and cut outside it; feint inside the leg, defend your head or arm, and catch the leg again, whether it was slipped away, or remains still in its place;

place; feint inside the face, and hit outside the wrist; feint inside the wrist, and cut outside the leg; feint outside the leg and cut inside the wrist.

Stand on an inside Guard. Feint outside the face, and cut inside it; feint outside the arm, and cut inside it; feint outside the body, and cut inside it; feint outside the thigh, and cut inside it; feint outside the face, and cut inside the wrist in drawing back your arm; feint outside the wrist, and cut inside the leg; feint outside the leg, and cut inside the wrist; feint outside the leg, defend your head or arm, and catch the leg again as it comes to its place, if moved, or otherwise.

Stand on the Hanging Guard. This is termed the Cowardly Guard. Whereas you can cover all your body with it, yet it is very convenient for keeping off an adversary that closes you too much; whereas in forming this Guard you can dart the point of your
 weapon

weapon in his face, and thereby make him observe a due distance. Feint a Medium for the head, and cut outside the body; feint with a Medium, and cut inside the face under my point; feint with a Medium, and cut inside the body; feint with a Medium, and cut inside the wrist; feint with a Medium, and throw it forward again; I defend this with a St. George, and throw another Medium at you: now draw your body back, so that my point may fall without hitting your weapon, still raised in St. George, it will be ready to hit me on the head with another Medium whilst my point falls. This is called the Medium-Cut. Again, being on the Hanging Guard, feint inside, and cut over the point to a Medium: if I defend with a St. George, feint outside the body, and cut inside the face. If I defend with a Hanging Guard, feint a Medium, and cut outside the arm; feint this same Outside, and cut close over the point with a Medium.

Stand on a Medium, with your weapon at the Quarte-side of mine; slip a Half-Cut right forward towards my head, and disengage a Cut outside my face. This is called the Slipp'd Medium.

Stand on a Medium at the Tierce-side. Slip a Half-Cut right forward to oblige me to come to an Outside, and disengage a Cut inside my face.

SECT.

S E C T. IV.

Of Double Feints.

STAND on an outside Guard. Feint inside and outside the face, and cut inside it; feint inside and outside the face, and cut inside the wrist or body; feint inside the wrist, feint outside it, and cut inside it; feint inside and outside the thigh, and cut outside the leg; feint inside and outside the face, and cut into a Medium; feint inside the face, feint with a Medium, and cut inside the wrist; feint inside the face, feint with a Medium, and cut inside the face again under the point; feint inside the leg, inside the wrist, and cut outside the leg, or inside it.

Stand on an inside Guard. Feint outside and inside the face, and cut outside it; feint outside and inside the face, and cut outside the body; feint outside and inside the face, and cut outside the wrist;

THE FENCER'S GUIDE. 193

wrist; feint outside and inside the body and cut outside the thigh; feint outside and inside the thigh, and cut outside the leg; feint outside the leg, outside the wrist, and cut outside the leg, or inside it; feint outside the face; feint a Medium, and cut outside the arm; feint a Medium; feint inside the face, and cut outside the arm; feint a Medium; feint inside the wrist, and cut inside it.

If you stand on a Medium, you can make as many changes from it, as from both the inside and outside guards.

Stand on the Hanging Guard; feint with a Medium; feint outside the body and slip your point underneath, with a dart of a Hanging Guard in my face; feint with a Medium; feint outside the body, and cut with a Medium; feint inside the face; feint with a Medium, and cut outside the arm; feint a Medium; feint outside the body, and cut inside the face; feint outside the
O leg,

194 THE FENCER'S GUIDE.

leg, outside the wrist, and cut inside it;
feint inside the leg, inside the arm,
and inside the leg again; feint outside
the leg, outside the arm, and outside
the leg again.

SECT.

S E C T. V.

Of other Hits and Defence, tending to Loose Play, with Sharps.

STAND on an outside Guard. When I throw an inside, defend with an inside, and advance a little as you defend, and turn your hand into an outside, in form of a Tierce, and draw your edge along the right side of my face, as you recover.

If your weapon be blunt, such as a cane or stick, either batter or whip when you defend, and intend this cut, so that you may have more room for your blow, and that it may be more powerful.

Stand on an inside Guard. Mind now I change to an outside at your face, defend this with an outside, as you advance a little; then turn up your nails, in form of a Quarte, and draw your edge along my face as you recover;

O 2

batter

196 THE FENCER'S GUIDE.

batter or whip, and cut as before directed, with a stick or a cane.

Again stand on an inside Guard, with your point lower than your wrist, and your arm extended; now I cut at the outside of it, and you defend with the bottom of your basket turned outward a little: this turns a part of your blade upon my arm, so that you need only oppose your edge well, and draw it to you; thus you will cut me outside my arm or wrist.

If you are on the same Guard, and that I cut at the outside of your face, defend this with the bottom of your basket, and you will swing your blade at the same time against the outside of my face, whilst you defend yourself.

Suppose that I cut at your head with a Medium, you receive my blow on the bottom of your basket now turned up, and draw your edge at the same time hard under my arm towards you, as you recover or spring back.

If

If you are on an inside Guard with your point raised or sunk, and that I cut at the inside of your wrist, oppose the blow with the bottom of your basket, drawing in your arm a little; then spring your arm forward, with an outside cut at my arm. Thus you'll defend another cut, if doubled at the outside of your wrist, and hit in an unexpected manner at the same time.

In this manner you may defend the inside, or outside of your face; and with the like spring of the arm, hit the inside or outside of mine; at the same time still observing to spring your point contrary to the opposition of your basket.

If you stand on a Hanging Guard, and that I, with a Medium, cut at your head, defend yourself with a St. George, and advance briskly at the same time, and dart the pommel of your weapon in my face: This is never to be done but in cases of real necessity.

198 THE FENCER'S GUIDE.

Stand on the Hanging Guard again, If I feint at your head, to hit you outside the body, defend with a Hanging Guard; then draw back your point a little, and dart it forward in my face, or dart it right forward without drawing it back.

Or if I stand on a Hanging Guard, you may begin an attack with this darting blow; which, in this play, is called a Lurch.

The Traverse Cut is thus formed. Stand on an inside Guard; change hand and foot to an outside; traverse to an inside; make a Feint of a Traverse to an outside and cut inside; now make a Feint of a Traverse to an inside and cut outside.

The Feint, or Half-Cut at the leg, both inside and outside, and quick defence of your head or arm, and then the full cut at the leg again, in coming to its place, hath been already explained in Sect. III. Part III.

The

The Cut with a Medium, in drawing or bending your body back, with your head still covered with a St. George, hath been also explained in the same Section.

O 4

SECT.

S E C T. VI.

The First Bout of Loose Play.

STAND at more than your due measure distant from me, yet so that you may hit my wrist, as it is the nearest to you of any other part of my body, on an outside Guard. Now throw inside, and double outside my wrist; forget not to oppose the bottom of your basket well, to defend your own wrist. If I double, oppose, and cut at you, in the same manner, form the Traverse-cut at me, if I defend this outside, change the Traverse-cut, to hit inside. If I defend this, throw a Half-cut, or Feint at my leg; be quick to defend your head or arm, and make a full cut at the leg again. I am now weary and lay the leg to be cut at again, that I may slip at the Full-cut, as well as at the Half-cut or Feint, and hit you on the head with a Medium. Now bend
your

your body back to let my point fall, and cut outside my arm, leg, or at my head. If I defend with an inside, not having time to come to a St. George, to save my head, I then feint an outside, and throw an inside again at you; defend this inside and rush forward, and pass your left hand through the lower angle, formed by the crossing of our weapons, and twine round my arm, which you will hold locked, as in Sect. XXXV. Part I.

Then, if the case requires a speedy chastisement for an insolent adversary, dart the pummel of your weapon in his face, and trip up his heels.

§ E C T.

S E C T. VII.

A Second Bout of Loose Play.

LET us begin to stand on a Guard, which is a Low Inside: hold up the bottom of your basket, and the point downwards, inclining still to an inside Guard; this is not very customary, therefore, it may be thought a very awkward position, and will induce your adversary to throw at the outside of your wrist; turn your basket, and swing your point to an outside upon him; thus you will defend yourself, and hit him at the same time outside the arm or face; recover in a Hanging Guard, feint with a Medium, and cut under my point at the inside of my face. If I defend this last cut, I feint outside and inside, and cut outside your face again; you defend all this with a Hanging Guard, and slip the Darting Cut or Lurch at my face under my point; I defend this with a Hang-
ing

ing Guard like a Prime, whirl you round to an outside, turn my wrist to an inside, and make a Drawing-cut at the left of your face; advance upon me in opposing this well with an Inside, and turn your wrist into an Outside, and make a Drawing-cut and spring back.

N. B. This is an additional Guard.

Stand on the same Guard again. I now throw at the outside of your face; catch this with your basket, and hit the outside of my face, with a swing of your point as before; but if your point be short of my face, advance, so that it may pass the left of it, bearing upon my weapon; then make a Drawing-cut with the other edge of your Sword, near the point, without turning your wrist, and fly back. Advance now into an Inside; defend outside and inside, and whirl this inside, or wrench it into a Hanging Guard strongly, and you will disarm me; otherwise throw an Outside at me, having
now

now an opening for it. If I defend this Outside, follow it quickly with hand and foot to disarm; I fly back to avoid this, and feint an Inside, and throw an Outside at you again; this you must catch on your left arm, by advancing it towards my hilt slantingways; thus the blow cannot be hurtful to you; twine it now round my right, and lock it as before intended. Thus you have your foot and pummel ready for their offices if required. Here is only one motion needful,

SECT.

S E C T. VIII.

A Third Bout of Loose Play.

NOW we both traverse to left and right, I raise my arm to throw a Medium at you ; be mindful to catch me with an inside blow, between the wrist and the elbow, on the time, and double an Outside upon me, and traverse at the same time to the left ; feint outside, and dart your point at my face in the Lurch of a Hanging Guard. If I defend this with a Prime Hanging Guard, I whirl you round to an Outside ; but you must now slip from me, by traversing to the right, and dart the same Lurch again at me ; or feint, by carrying your point over my head, and come down again with an Outside, without turning your wrist : I now bring the right foot and my body back, to avoid this blow, and throw an Outside at your face ; defend this with an
Outside

Outside, and whirl me to a Low Inside; make a Drawing-cut inside my face, and double it outside my wrist as you retreat.

Stand on an Outside; I now feint inside and outside, and throw inside your face; catch this with an Inside, and whirl me to a Hanging Guard: you will thus disarm me, or find an opening for a cut outside my face. If I defend this Outside, whirl me half way to a Low Inside, and cut inside my face and fly off. Advance upon a Hanging Guard; I now dart the Lurch at you; defend this with the Prime Hanging Guard, and throw a Medium at me; this I defend with a St. George, and throw the same at you; defend this with a St. George again, feint a Medium, and cut at the inside of my face, under my point, and double it outside my arm; then drop your weapon, so that I may be induced thereby to strike at your head; you must defend this by partly
finking

sinking your head, and partly raising your arm, and immediately strike at the outside of my leg. If I slip the leg, and make a cut at your shoulder or head, rush forward as you defend, and lock my arm as before.

SECT.

S E C T. IX.

A fourth Bout of Loose Play.

STAND on a Hanging Guard. Feint a Medium, and cut outside the body; this I defend with a Hanging Guard. I then feint at your leg, and cut outside your head; defend this still with your Hanging Guard by slipping your leg; or, when you slip the leg, throw an Outside also against mine, whirl me into a Low Inside, strike inside my face, and double outside my wrist as you spring back.

Stand on the same Guard. Batter hard inside my weapon at the Foible, and whirl me in advancing to an Outside, so that the point of your weapon may pass a little behind the left of my head; then spring back, and draw an Inside along my face. Stand on the same Guard with your weapon now inside mine, which is also done in this Guard.

Now

Now batter hard outside upon mine from Foible to Forte, and shift your blade, or make it hop from my shell upon my arm very subtilly; then, with a kind of Half Longe, saw your weapon forward, and draw it on or near the same part of my arm as you spring back. This forward Sawing Cut has not yet been mentioned; but, in the Spadroon Play, you will find it often. Stand again on a Hanging Guard. I am on the same now. If I any way bend my arm, flip your edge up against it, and make a Sawing Cut with a Half Longe. If I sink my wrist to an outside to defend this Cut with an intent to throw at your face or head, double quick on the inside of my arm by only turning up your nails, and make a Drawing Cut at your retreat.

Stand on the same Guard again outside. Make a Feint of a Sawing Cut under my arm, then make a Drawing Cut upon it, and recover to a Hanging
P Guard.

Guard. Make a feint of a Sawing Cut inside my arm, and dart your point at my face with a spring of your arm; if I defend this with a Prime Hanging Guard, rush forward, and thrust your arm into the upper angle formed by our weapons, and lock mine as before.

N. B. You may disarm upon a Medium, as you would upon an inside or outside Guard; though you may also disarm your adversary according to the methods in Section 37 and 39, of Part the First. I still would recommend this of Section the 35th preferable to any other for the Back-sword: whereas, it scarcely admits of any defence against superior force: yet I will shew you what methods may be assayed against it.

When I begin to advance the left hand to disarm you, spring back, making a blow at it; or, if you think yourself as powerful as your adversary, oppose force to force, then the weaker
must

must go to the ground, if some knowledge of wrestling does not prevent it.

You must also be very careful to use the pommel of your weapon in cases of exigence and surprises of this kind, and endeavour to lock your adversary's weapon first, if possible.

You now understand the practice of Cutting, as well as of Thrusting; therefore, our present business is to render both subservient to each other, by an application of them thus separately or mixed, according to the following lessons in Part the Fourth.

END of the THIRD PART.

P 2

PART

THE
FENCER'S GUIDE.

PART IV.

*The Practice of the Spadroon, or Cut
and Thrust, displayed by four Attacks.*

SECTION I.

Attack the First.

NOW supposing that your Sword
is well edged and pointed,

Stand on Guard; and, if I join you
with an inside Guard, disengage a
Quarte-over-the-arm at me, as you will
find an opening for it; yet if I parry
you with a Tierce, fly off with a Cut
inside

inside my wrist, or outside my thigh, or leg.

On Guard again. If I join you with an outside Guard, thrust a Tierce, or a Quarte-over-the-arm right forward, or under my arm, at me. I traverse to the left, that you may miss me, and cut outside your leg; you must slip it, and cut at my head; I defend this with a St. George, and thrust a Segonde at you; parry this with a Sixieme, and thrust Quarte, or Cavè, and spring off with a Cut at the inside of my thigh: advance again on Quarte, thrust Quarte; if I parry you with a Quarte, make a Drawing Cut at my arm as you recover upon the Round Parade of a Tierce; slide a Tierce, and plant a Segonde: if I parry you with a Sixieme, cut outside my wrist, and fly off to escape my Quarte, which could hardly miss you, if you stood your ground.

214 THE FENCER'S GUIDE.

On Guard in an inside Guard, inclining to a Quarte. The moment I change to cut at you, send a Time-Thrust right forward at me ; if I but feinted, so that I may parry you with a Tierce, slip the same Quarte under my arm, and cut inside my wrist as you spring back.

Stand on the same Guard again. Mind if I disengage a Quarte-over-the-arm at you, parry with a Tierce, and close the left foot to the right at the same time, that you may catch me with a Repost of a Thrust ; at the same time I make a Cut at you in my retreat ; this you must do by opposing the bottom of your basket against my blow, and thrusting at the same time at me.

Stand on the same again. Mind if I feint an Outside, catch this Feint with a Round Quarte, make a Half-Thrust in Quarte, and a Drawing Cut inside my wrist, and stop in Quarte : if I parry all this still with a Quarte, and make a
Drawing

Drawing Cut at your wrist, oppose this with your basket, and make a Sawing Cut at my wrist, and a thrust at my body with the same Quarte: I still oppose with my basket, and parry with a Quarte. Now I disengage a Quarte-over-the-arm; parry this with a Tierce, and whirl me into a Half-Circle so far as to get a Drawing Cut at the inside of my thigh as you recover in Half-Circle to parry my Low Quarte; then turn your wrist into a Cavè, and thrust it forward. I parry you with a Prime, and cut at your head with a Medium as I volt; this you must defend with a St. George, then feint a Medium, and thrust a Segonde right at my throat; half recover an inside Guard so high as to cover your head from a Cut, and stop in the same Segonde again, or recover so low as to parry a Quarte if made at you instead of a high Cut, and draw your arm to you, and whip or wrench me

into a Segonde. Thus you will disarm me, or find an opening for a Segonde, Quarte-over-the-arm, or an Outside Cut at the face, arm, thigh, or leg, as you spring off.

SECT.

S E C T. II.

Attack the Second.

STAND on Guard in Quarte-over-the-arm. Now I feint an inside Cut at your face, expecting you to make a Time-Thrust right forward; but I parry you with a whip in Quarte, and enter a Cavè at you; this you must parry with a Prime, and cut with a Medium at my head; if I defend this with a St. George, draw your body back, hold your feet still, and stop in a Cavè; then recover in Quarte, and wrench into a Segonde; enter Segonde, or cut outside the arm as you spring off.

Stand on the same Guard again. Make a slide, and bear towards a Cavè: if I slip you, be very ready to parry with a Prime, and whirl my blade to a Cavè again, raising your wrist a little. Now your point is behind my left cheek, therefore turn up your nails, and make
a Draw-

a Drawing Cut across it with an inside as you recover, or stop in a Quarte, or wrench it into a Low Quarte by passing your point over and under my blade again : thus you will disarm me.

Stand again on the same. Mind, if I any way raise my point, as it is very usual in this play, be sure to cut over the point in a Quarte : if I defend this with an Inside, disengage a Quarte-over-the-arm ; or, if I parry with a Quarte, make a Half Thrust in the same Quarte, and cut into a Quarte-over-the-arm, or feint over the arm, and thrust right under it, and make a Drawing Cut inside my arm as you recover, and double it outside the arm, and spring off. Advance again in Quarte. If I make an Outside Cut at your wrist, meet me with the same Outside, and your basket wide of the line a little ; this braces your arm more powerfully against mine ; then whirl me into a Half-Circle, volt-ing a little at the same time, and enter with

with a Low Quàrte, and make a Reprisal with a Cavè, moving now the right foot to another Volt, or traverse to the right, and spring off with an Inside drawn under the wrist.

Observe, that when you intend to whirl your adversary's blade to your conveniency for making a Thrust when you defend the Cut that he thus makes at you, be careful to catch his blow short of the line, that you may, with greater ease, whirl it to and from the same side it came from. Thus stand on an Outside Guard. If I cut inside at you, meet me to the left of the line, that you may be nearer to enter with a Segonde by the greater sweep you have to whirl, or wrench on.

S E C T.

S E C T. III.

Attack the Third.

ON Guard in an Inside, or Half Quarte. If I make an Outside Cut at you, meet me with an Outside wide to the right of the line, then plunge a Tierce at me, or a Segonde, or whirl me into a Half-Circle, volting a little, and enter Low Quarte, and make a Reprisal in Cavè, moving the right foot to the right, or spring back with a Drawing Cut under the arm.

Stand on an Inside again. Make a Half Thrust in Quarte-over-the-arm, without moving your body, to oblige me to come to the Parade of a Tierce; disengage a Quarte immediately, shifting your edge upon my wrist or arm, and thrust forward; thus you will both cut and thrust at the same time. I do not parry you with a Half-Circle, and, in case I do, you must disengage a Quinte
upon

upon me, without touching, or meeting my blade. If I parry you with an Octave, take care that I do not hit you at the same time, by whirling me round into a Quarte; enter the same, and make a Drawing Cut under my arm as you spring off, or disengage a Quarte-over-the-arm, and make a Drawing Cut outside my arm as you spring off.

Stand on an Outside Guard, or Half Tierce: I must also be on the same Guard to be covered. Observe the least motion I make, either to disengage fully, or to feint, that you raise your wrist, and thrust that Tierce right forward, or in thrusting forward, turn up your nails to a Quarte-over-the-arm, or make a Reprisal in Quarte-over-the-arm after you send the Tierce forward, or dart a Segonde, and draw a Cut outside the leg as you recover. Stand in Quarte-over-the-arm, force a Cavè; I come to a Prime, and dart the same at you; parry me again with a Prime, and longe
with

with a Cut over my point into a Medium down my face, and stop with a thrust at my throat or breast in Quarte; recover in Round Quarte, and cut inside my leg or thigh as you spring back.

Stand now in Quarte. Mind if I disengage a Cut which must go round your point instead of going under the shell, that you thrust right forward at me. This is the readiest advantage that can be had against an adversary that makes a Cut at you; for his motions must be first backward, and then forward, to make a blow at you; therefore he must take up the time of one, two, whilst you stand ready to make one, with his one; then his two, or second motion, comes too late: therefore, never begin with a Cut, except it is a Sawing Cut, which may be made with a Half or Full Thrust at the same time.

S E C T.

S E C T. IV.

Attack the Fourth.

STAND now on Guard in Quarte. Supposing you know not whether your adversary be a Small-sword Player, a Back-sword, or a Spadroon Player; therefore to be guarded against either, stand out of Measure in Quarte. Retire a few paces, well covered, so that you may discover in what manner your adversary may attack you: if, with a Cut, lose no time, but thrust right forward at him; if he disengages a Thrust, parry him round, and repost, and make a proportionable Reprisal; or to form a Lurch upon him, you may bear upon his blade that he may slip from yours, and that you may catch him with a designed Parade and Repost; make Half Thrusts upon him, without moving your body, and then your designed disengagement; make your Slid-
ing

ing and other Reprisals upon him; form your stops also upon him, take him upon the time of a Feint or an Appel, bind and tye his blade with expertness, to parry any counter disengagements made upon you; you must also form a Counter Disengagement upon an Appel or any change of your adversary's blade, as well as in thrusting right forward; when he advances upon you, mind that you slide, whip, batter, whirl, and wrench upon all favourable occasions; never forget to oppose an Outside Thrust, with any other Parade, but with such another, except you be too slow in forming it; remember to parry a Segonde with a Sixieme, and to cut over the point when you see it raised; also to make your Feints at your adversary's rising from a Thrust, rather than to begin to attack with them, except you find him not expert at the Round Parade; parry a Flanconade with a Tierce or Segonde; you will also enter
when

when you would steal measure, bring up the left foot; you can also retire it at will; parry with a Prime, when a Quarte-over-the-arm is forced upon you, to form a Cavè; your Repost in the same cannot fail of being quick and sure. Traverse with great precaution to either right or left, when you would gain the advantage of ground, sun, or light of any kind; if your weapon has an edge, forget not your Sawing-cuts as you thrust, nor your Drawing-cuts as you recover.

Q

S E C T.

S E C T. V.

Contains some other Advice and Remarks.

THOUGH many others have endeavoured to entertain or fatigue their readers with methods of saluting, thrusting of Quarte or Tierce (termed at the wall) chusing of sword blades, mounting of swords rightly; the rules to be observed in a Fencing School, with many other animadversions upon the brave, the cowardly, and unskilful in this art; I should think my time as ill employed as my undertaking would appear barren of sufficient materials for explaining it, had I encroached upon your patience with many pages full of such curiosities. Therefore, I hope to appear as ample, and as brief in regard to these articles as possible.

I. Every master has not the same method of saluting, it is but a ceremony used in schools, no way material in fencing, therefore learn it as your

master directs you, or as you will find it here by word of command.

II. Quarte and Tierce are very necessary to be parried and pushed as often as possible, not only for obtaining a graceful Attitude and sure Parade, but also to accustom you to observe your due measures; you will also learn thereby to disengage, fine, and close with quickness, to lunge and recover properly, and, in fine, to amend all faults committed in taking your lesson. Observe when you parry, never to stand on Guard before he who thrusts at you puts himself on Guard first, otherwise he will deceive you, by thrusting at you without joining your blade. See thrusting at the wall.

III. Chuse a blade that shews no angle in bending it, neither must you bend it much; see that there are no flaws in it; strike it horizontally strong on a feather-bed, or on a surface of water; if there are any hidden flaws or cracks in it, it will fly.

IV. Let your sword gripe be mounted in Quarte, if you like it *A-la-mode de Paris*; otherwise straight, but let it be square rather than round.

V. Follow the rules laid down for you in every school you enter.

VI. Endeavour to be stern and present in those directions before laid down for you, in the course of this art, when you are attacked by a desperate and courageous person unskilled in fencing, otherwise you may be disconcerted.

Retire some paces, parrying with the Round Parades, still using your Wrenches or Batterings as much as possible; thus you will securely disarm him, or traverse upon him with a cut at the wrist, or volt upon him with a thrust, so as only to correct his mistake, without killing him, if you can avoid it,

S E C T. VI.

A Lesson for the Cavalry.

TH E heavy Cavalry or Troopers are generally cuirassed; that is, they have broad iron plates upon their backs and breasts; they also have iron skull-caps over the crowns of their hats, with two or more small chains, extending from their necks along their arms to their wrists; their horses heads are also defended by a chain fastened to the headstalls of their bridles, with one or two extraordinary between their ears, so that a cut attempted at any of these parts thus in armour, would be useless.

Therefore, if you be thus cuirassed or armoured, you may with safety receive a stroke of a sword on any of these parts, without attempting to make any other defence, and also make a stroke or a thrust at some other part of

Q 3

your

your adversary's horse or body, at the same time not so well guarded.

For example, if I find your horse's head nearest to me, I therefore strike between his ears, not considering that there is a chain to guard him; or if I do consider it, I, perhaps, do it with a notion of being able to cut through that chain and horse's head, so that I may dismount you; but you must at the same time (having your sword poised upright) let it fall upon my wrist as powerful as you can. In some services they have quicksilver inclosed in a tube in the back of the sword, so that the point may fall with more weight at every blow.

If I make a blow at your head, let it fall upon your skull-cap, and make a thrust at my waist, below my cuirass, or at my face or throat above it, or a cut at my bridle-hand, with an intent to cut that or my bridle reins away; or, rather than fail of some execution, strike at my thigh, or at any part of the

reigns or headstall where no chain is, that I may lose the government of my horse.

Remember also to make as many Sawing and Drawing-cuts as you possibly can, if your sword is sharp; manage your horse so, that his natural motions may serve your purpose.

I need not tell good riders that these motions are four; First, in advancing, observe the above direction; Second, in retiring or reining back, bend your body also back; Third, in wheeling to the left from an enemy, cut at his horse's nose, cover yourself well with a St. George, and cut at his left thigh, or dart a Thrust at the bottom of his belly; or, as he passes you, take him in the back or neck; Fourth, in wheeling to the right from an enemy the advantage stands against you; but for you, when after or beside him; for your sword-arm is near his body, and his will be remote from yours.

S E C T. VII.

A Lesson for the Dragoons.

IF you are a dragoon, it is to be supposed that you have no other armour but a scull-cap; therefore, if you rush sword in hand, in an Outside Guard, upon a party of horse or dragoons, thrust a Tierce into your enemy's throat; if you should miss him, your sword's point will go as far behind him, that you can make a Drawing-cut at his neck as you recover.

Or, if your enemy also rushes upon you with a thrust of a Tierce, parry with a Tierce, and dart a Segonde under his arm; if with a Quarte, parry with Prime, and dart a Cavè at him.

Or, if he rushes upon you with a blow, receive it on your forte or your iron basket, with your wrist in Tierce, and dart the same upon him at the same time.

Or

Or receive it on the bottom of your basket, turned up in Quarte, and dart the same at him; in the same time spurring your horse forward; or you may cover your head with a St. George, and dart a Segonde at him.

Or, as you rein-back to recover, strike at his face, sword, or bridle-hand; but, if you are forced forward by your rear rank, turn the pummel of your sword against his face; for such a blow, if well applied, will dismount him.

N. B. Some foreign dragoons perform much slaughter, by stabbing or thrusting only, as has often appeared by the wounds of the dead and wounded in the field of battle.

S E C T. VIII.

*Is a Lesson for and against a Party of Hussars,
or Light Horse.*

IF you engage a party of Hussars, let it be by whole or sub-divisions; observing to keep your rank even, yet not too close, but so that every single man and horse may separately turn to the right, or left about, as occasion requires, otherwise these scampering troops, who like not to attack in a body, nor to attack a body, may annoy you, in wheeling together, either by fire or sword, though even if you were a grand division, wheeling upon its center; for they endeavour to attack all other troops behind, or sideways, as they run by them, with a Sawing-cut, and then turn to the rear of them again, that they may repeat this cut with their swords so arched, that when but an inch of the edge, near the point, catches a man's neck, the middle,

middle, or belly of the blade, when sawed forward, will sever a joint, and often leave the head hanging by a sinew, or a piece of skin. If you strike at them as you meet them, they will avoid your blow, by stooping forward, leaning backward, or even by throwing themselves to the opposite sides of their horses, and will recover their saddles again. If you surround a party of them, and if any attempt to slip from you, you may endeavour to stop them with a cut or thrust, if your carbines are not charged, nor yet hanging by your swivels; let your cut be made at their sword-arms, as it is naturally in a St. George to save their heads, and your thrust be a *Segonde* darted forwards, for so the height of your horses, superiour to theirs, will have it, and afford you greater power over them in a close attack, which they must avoid as much as possible, except they engage with other Hussars; then their best method

method is to parry any cut made at them with a Quarte, Tierce, or Prime, and repost with a Sawing-cut, and thrust, and recover with a Drawing-cut. The bent of their swords will afford them an unavoidable Quarte-over-the-arm, or a Cavè. An English Light Horseman's gelding will soon bring him up with an enemy, when he sees him at any distance, and will give him a fair opportunity of making a Sawing-cut, or thrust at him, as he gallops by him, after first discharging his pistols and carbine at a proper distance.

If an enemy advances upon a Light Horseman, sword in hand, the Light Horseman must first fire his carbine and sling it; then fire his pistols, draw his sword, and rush forward, with his head stooped, his sword hilt at the height of his forehead, and dart a Segonde into the enemy's breast, or any other part of his body. The enemy may, perhaps, make a blow at his head, seeing

seeing he covers it not well; but as his cap is a good covering, he need not be displeased to receive such a cut in exchange of a thrust, which he can plant into his body at the same time.

If a party of Light Horsemen should be pursued by superiour numbers, that party should not scatter nor close each other too much, but leave room to load, and turn separately to the right about, and fire as they retreat, or turn singly to right or left about again, and gallop forward from an enemy. Their horses speed will admit of such a manœuvre better than those of any other nation, whether Barbary, Spain, Hungary, Normandy, &c.

Otherwise you may, like the Prussian or Hungarian Hussars, fire under your arm backward, or over your shoulder, and kill at random when flying and closely pursued.

THE END OF THE FOURTH PART.

*The Manner of Saluting when you begin to thrust
Quarte and Tierce, i. e. thrusting at the
Wall; together with the best Methods of
furnishing and parrying your Thrusts.*

ST A N D to your due Measure and
Guard in Quarte - over - the - arm,
with the hilt of your foil opposite the
nipple of your right breast, with a due
reserve in your arm, yet so as to be
right over the line, by holding your
elbow close to your body, now, and at
all other times, when on Guard.

Your forte being now joined to your
opponent's foible, whip from his foible
to forte; this sends his foil to the left;
whilst you put your left hand to your
hat, bring up your wright foot to your
left, forming a **L** thus reversed, and
bring your right arm and foil into a
Prime; your opponent at the same
time opens full to the right, turning
his

his wrist in Tierce, whilst you advance your right foot to your proper Longe, to take your proper measure or distance, with your point towards his body, yet sideways of it, so as not to touch it with the button; you let your left hand and hat fall over your left thigh at the same time; now bring up your right foot to a *L* again, and your left hand and hat to a proper position extended behind your left ear; then salute the company with the parades of a *Quarte* and *Tierce*; bring your foil into a *Prime*, and step with your right foot again to your first measure, joining your opponent in *Quarte*, and putting on your hat at the same time.

You are now supposed to be well on Guard in *Quarte*, with your point close to my blade, and within two inches of my shell; now disengage quick and close to my blade, by extending your arm to a stiffness, raising your wrist at the same time, and then longeing out
with

240 THE FENCER'S GUIDE.

with your thrust at me ; be not in any hurry to rise, but sway a little upon your haunches, to try if you have well preserved the center of gravity, and a steadiness in all parts of your body, in furnishing this Quarte-over-the-arm ; which, when parried, must evermore oblige you to turn your wrist in Tierce, without any manner of contraction in your arm, which must be well sustained for some little time in that stiffness, to try if your opposition be good ; and whilst you slacken your foil between your fingers, so that the point may turn back, towards your left hip ; now come to your first measure again, with both hands and feet, and join your oponent's foil close, as before directed in Quarte-over-the-arm, and disengage a Quarte, close and quick, in the same manner, with your nails well turned up, and your point still lower than your wrist, which must be raised in disengaging ; stand now also on this thrust for a moment, as before directed, with

THE FENCER'S GUIDE. 241

with your arm still extended, &c. then slacken your foil with your fingers, so that the point may fall upon your right shoulder, still observing if you stand firm. Now bring all parts to their proper places, and put yourself on Guard again in Quarte, and furnish your Quarte-over-the-arm, and Quarte thus alternately, with this precaution, never to thrust a Tierce here, or on any other occasion, but upon a Repost or a Reprisal, or against a left-handed man, or for some other purpose as the book directs.

Now you are to parry Quarte and Tierce; your opponent takes his measure and salutes as you did, you must now open into a Parade of a Tierce, in like manner, and take off your hat when he takes his off, and hold it with the crown and the back of your left hand upwards, with your arm inclining towards your left thigh, till he puts on his.

R

Now

242 THE FENCER'S GUIDE.

Now parry a Quarte, with a smart Whip from my foible to forte, still holding your point to my body, by lowering your wrist to the level of your waste, to accustom you to secure yourself from any low Thrust that may be doubled upon you. Now join my blade in Quarte, but never before you see me on Guard first, otherwise you will be cheated, by a disengagement upon you, without joining your blade; but you must now bid me stand on my proper Guard, you then join my blade, and parry a Quarte-over-the-arm, with a Whip of a Tierce, still bearing down my foible with your point a little raised, but still against my body; take care never to raise your point when you do not spring your arm below the level of your shoulder, for you will be certainly hit upon such a bad Parade.

Some

THE FENCER'S GUIDE. 243

Some Precautions.

IF you parry a Quarte or Tierce once round, you must expect a Double Thrust of a Quarte, or Quarte-over-the-arm to come against you; then if you parry either of these twice round, you must still expect the deceptions of these Double Parades to be formed against you. See Sect. 18 and 20 of Part the First.

By parrying first once round, you partly challenge your adversary to double upon you, and use all the Feints and Deceptions he is capable of.

Be careful to parry any Thrust made under the wrist at you; such as a Quarte, low or high Cavè, with a Half-Circle, Prime, or Round Tierce; though it is not fair to make them at the wall, yet these are good in Loose Play; but these, and stealing up the left foot, are here deemed as frauds.

Quarte and Tierce, if gracefully furnished and parried, are said to be the mirror of fencing, in which the least defect of attitude, opposition, body, and all its parts, appear more visible than in a running lesson, whose imperfections thus become amended, whilst the body is broke of a bad habitude of falling after the Thrust, or the arm of all manner of contraction in disengaging; yet, if these errors were not corrected in the beginning, it will be a difficult matter to remove them.

Stand now on your first Measure, whilst I also stand on mine, and at a proper distance from you. Now take care to stand evermore upon the line G. F. which you must still suppose to exist between you and me, though I change or traverse which way I will from this oblong square. G. F. must still be your first Measure, being as you see at three foals length asunder.

You

You may also thrust *Quarte* and *Tierce* upon this Measure, without moving your feet, by only bending your knee forward, and stifning your left, as when you *longe*. Then, as you recover, bend your left and stiffen your right knee ; thus continue thrusting and recovering in this manner, which begets a suppleness in your knees and haunches, with a ready disposition for making of stopped thrusts.

You may in parrying, with a friend or acquaintance only, practice your *Whips*, *Batteries*, *Wrenches*, *Whirls*, as before directed in Sect. 33 and 10 of Part the First ; for many now thus endeavour to disarm, by parrying at the wall, though no way consistent with the politeness of fencing ; therefore you must not slacken your foil between your fingers, when you find any attempt of this kind made, but rather hold it still firm, in bringing it gracefully round your head in recovering to your Guard again.

The Scheme for the Small Sword more fully explained.

TAKE notice that a due observation of your first measure, be well made in advancing and retiring, for this is a most essential point, and worthy of the strictest attention in fencing, for nothing can be well executed without it.

In advancing, move the right toe to the next parallel before it, and let the left also follow to the next before it.

Or, if you move the right foot to the second parallel next to it, move the left also upon the second, next to it.

Now, to retire, move the left foot first back, on one or two parallels, and move the right in the same manner, by only skimming your feet over the ground, observing never to scrape or drag them along, in either retiring or advancing; for such a practice is very dangerous, lest you thereby slip, fall, or stumble upon uneven ground.

In

In such a case you may move the left foot first in advancing, and move the right then forward; this is the method of stealing measure as you parry, by which you can gain the advantage of a quick and good Repost. Thus you may move the right foot back first in retiring, and then draw back the left; this is breaking of measure, which is also very convenient on many occasions, especially when your adversary begins to steal upon you; or you may then slip back the left foot and steal the right after it.

G. F. is your first Measure; G. I. is your second Measure or Longe; and from F. to F. without longeing, or from I. to I. upon your Longes, is the third Measure, or due distance to be observed between you and your adversary. Still this last measure must be better known by practice, and some judgment of what Longes both long and short men may make at you; you may now and then let the button come to

R 4

your

248 THE FENCER'S GUIDE.

your body to try if your adversary's body falls not after his thrust, or whether his opposition be good, by making his foil bend upward and outward at every thrust. Letting the thrust thus come to your body is termed admittance.

How

How to salute in beginning an Assault.

TH E assailants are to stand on the first Measure, and on their third Measure as near as they can guess; let them have their foils in their left hands and by their sides, as if they had these hands to their swords slung properly there.

Now let both observe the following words of command.

I. Join your right hands to your swords, and left hands to your hats.

II. Take off your hats, extending your left arms backward, then drawing your swords, beating or stamping your right feet upon the ground, and forming a Tierce Guard each, with his point raised.

III. Draw your right heels to your left insteps, forming a Quarte with your points now downwards, and your hats,
with

with the crowns turned out, lying along your left thighs.

IV. Slip back your left feet to your first Measure; then stamp twice with the right, without advancing or retiring, whilst you form a Tierce again, with your point raised.

V. Bring up your left feet to form square $\neg$'s thus with your right, holding your foils in Low Quarte.

VI. Salute to contrary sides with Quarte and Tierce; bring up your foils each into a Prime, then advance your right feet to your first measure, without moving the left, putting on your hats at the same time as you put yourselves on Guard, and begin to attack.

Judge now whether the cuts or prints required to represent all this ceremony would be worth the expence; nay, indeed, the ceremony itself tends to no better purpose than to shew some respect to the spectators, who also salute

THE FENCER'S GUIDE. 251

salute you, by taking off their hats as you salute with your foil ; or otherwise to shew that you have been taught these graceful attitudes, which are as requisite as one or two bows and scrapes in beginning to dance.

The

The Scheme for the Back Sword explained.

THUS you must take an idea of a geometrical square, and still preserve it entire in your mind, and on the ground by your positions, though your adversary changes his positions in advancing, retiring, or traversing.

You must then change along with him, otherwise you will not be well covered, but liable to be hit, by giving your adversary too great an opening.

A. B. is the line.

1. and 2. the first Measure for the other Positions.

1. and 3. the Position for a St. George.

1. and 4. Ditto, for an Inside Guard and Medium.

1. and 5. Ditto, for an Outside and Hanging Guards.

4. and 4. the Measure between you and your adversary; but this is still better acquired by practice.

Some

Some necessary Advice.

LABOUR to parry well, rather than to hit at random, by too much ambition or heat of passion.

Let courage and prudence be your inseparable guides in the execution of your attacks, parades, or reposts.

Stand always on Guard first, but out of Measure from your enemy.

Be not over elated at the thrusts you hit with, nor despise those by which you are hit.

Self-opinion is often hurtful, yet none at all is much more so.

Seem to fear a forward Fencer, that you may gain some advantage over him.

Attack a timid Fencer briskly: you will disconcert all his measures, and put him in disorder.

Never set any value upon any thrust you give, before you examine whether it was well given, without any danger attending it.

Experience

254 THE FENCER'S GUIDE.

Experience and chance produce different thrusts: those of the one often happen, but those of the other seldom or never.

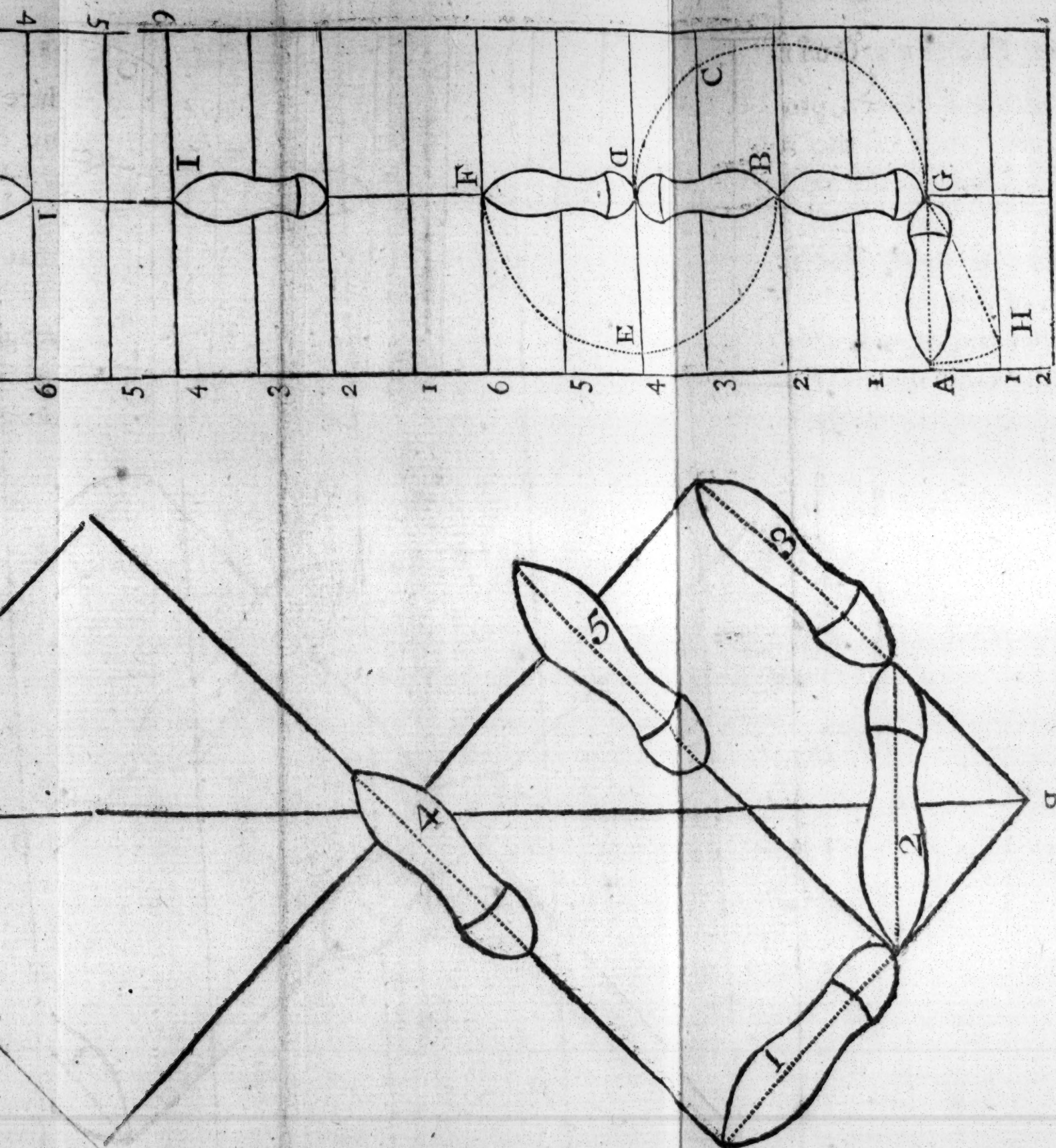
Undertake no more than what you are certain of performing.

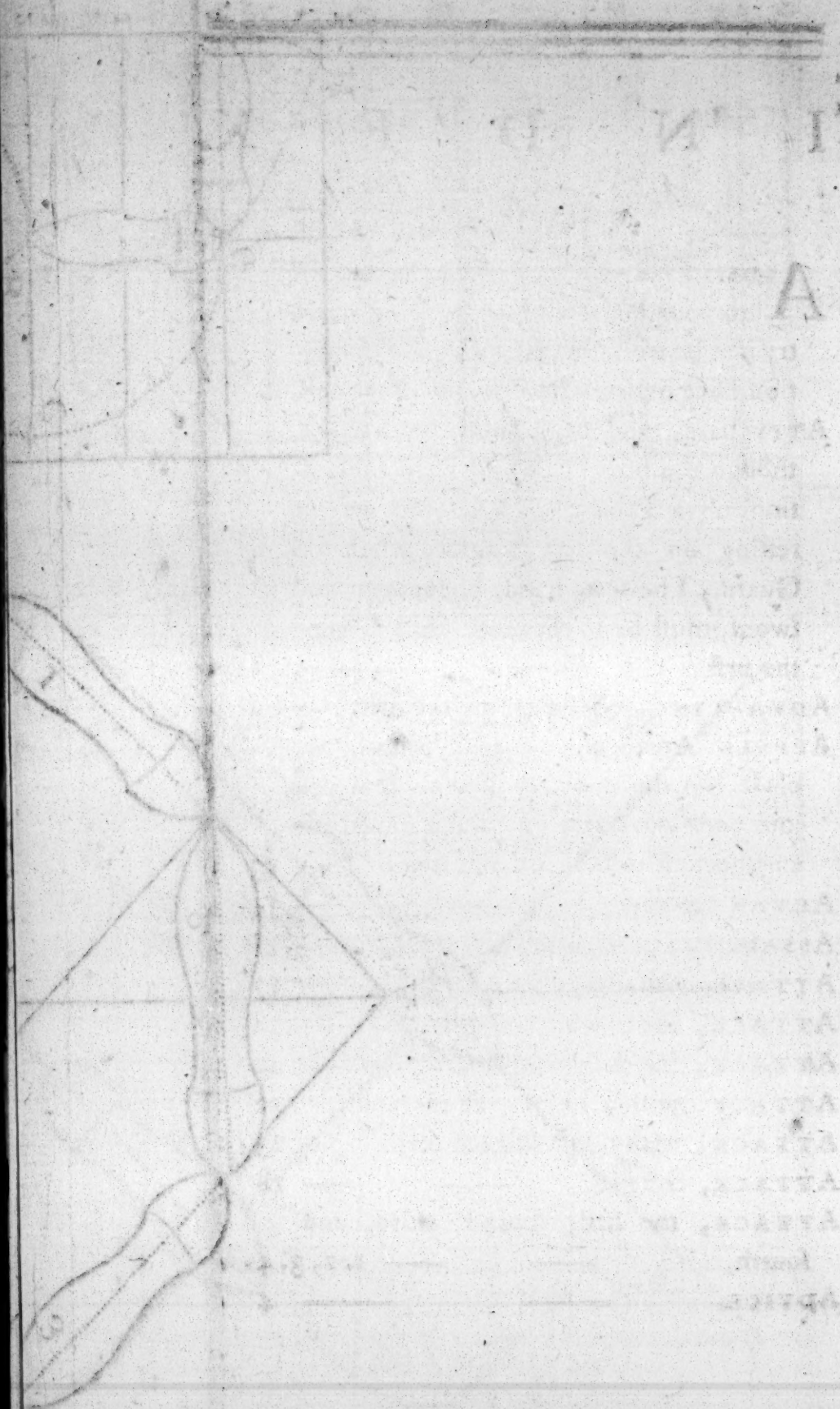
Study the danger and advantage of every thrust you make.

In thrusting or cutting the same precautions are to be taken.

INDEX.

To face Page 254.





I N D E X.

A.

S. P.

ADMITTANCE is, to let a thrust come to your body without parrying it; to try if it be well planted with good opposition. See Scheme the first, and Page 248.

ATTITUDE, the head must be upright, though the body hath a forward inclination on a Longe, and all the weight resting on the left haunch when on Guard. The feet, hand, body, arm, and sword, must be to the line. See Scheme the first.

ADVANCING. See Scheme the first. — I I

APPELS. An appel is a sudden beat of your blade, on the contrary side to that you join your adversary on, and a quick disengagement to that first side again. — 13 I

ADVANTAGES. — — 34 I

ASSAULT, i. e. Loose Play. — II 2

ATTACK, the first in an Assault. — 17 2

ATTACK, the second in ditto. — 18 2

ATTACK, the third in ditto. — — 19 2

ATTACK, with a Feint over the point. 22 2

ATTACK, with a left handed man. — 23 2

ATTACK, the first. — — 18 3

ATTACK, the first, second, third, and fourth, — — 1, 2, 3, 4 4

ADVICE. — — 4 4

BALLANCING, to be practised by standing upon the left leg still bent, as when you stand on Guard, and swinging the right backward and forward, with your arm and sword extended. — I I

BALLANCING the body up and down to be avoided. See FEINTS.

BEATING, is when you parry with a sudden short beat, to get a quick repost; or when you beat with your foot, to try if you be firm on it, or on both feet; you also beat with foil and foot in making an appel. — I I

BINDING, is to bind down your adversary's blade in such a manner, that he cannot double another thrust upon you.

BINDING or tying may be used in making an appel, or, as you stand blade to blade, by a little round, quick, yet strong bearing upon your adversary's blade, and as quick a disengagement upon him. — 13 I

BATTERING, is to hit your adversary's blade, on the side opposite to that you join, within two inches nearer the point, pretty hard, and sustain the stroke by still holding your blade close to his, with command of your wrist, so as to make a quick thrust into an opening you thus make to yourself, if in case you do not disarm him. — 33 I

BACK-QUARTE is a parade of a late invention, it is a round Quarte-over-the-arm. —————

2 2

BEARING upon the blade, with an intent to make your adversary slip a thrust from this bearing, that you may parry it, and repost with some advantage. —————

16 1

When your adversary bears upon your blade, you must slip a thrust upon him; or if you bear upon him, and find any resistance, disengage upon him.

BREAKING Measure is to advance or retire from your due measure, also to sway your body back from a thrust, without moving your feet.

BREAKING of parade, is to parry with a round and simple parade.

BACKWORD. See —————

1 3

C.

CAVING is to come under the wrist in thrusting Quarte and Tierce, and turning your wrist into the form of a Tierce, in disengaging a Quarte from a Quarte over the arm, instead of disengaging a Quarte fairly under the blade.

CAVE is a Tierce on a Quarte-side, also the thrust of a Prime, or a Segonde, at the Low-quarte side —————

3 1

S

CATCHING,

CATCHING, is to catch your adversary's foible in proper time and place when you parry.

CAVALRY. See ——— — 6 4

CENTER of GRAVITY. — — 1 1

CHANGES UNNATURAL. ——— 3 1

CUTS OVER THE POINT. ——— 15 1

CUTS feinted. ——— — 22 2

CONTRACTING the arm. See Feints.

CURVED LINE, the flattest to be used in disengaging.

COUNTER disengaging is when your adversary changes or beats on one side of your blade, to disengage quickly to the other side of his.

CIRCLE, is the circle entire formed by you, when you parry with a half-circle, and whirl your adversary's blade to a half-circle again; this is a method of parrying two or more swords at once, by being quick.

D.

DARTING is to defend a blow, with some contraction of your arm, and to dart a thrust right forward, by quickly extending your arm.

DISTANCE. See Scheme the first. — 1 1

DISENGAGEMENT. ——— — 3 1

DISENGAGEMENT, false. — — 3 1

DEPNEDANCE

DEPENDANCE one disengagement hath up- on another. — — —	3	I
DERIVATION of Parades or Thrusts. — — —	2	I
DECEPTION to be formed upon single and double Round Parades. — — —	18	I
DITTO. — — —	20	I
DITTO. — — —	21	I
DITTO. — — —	22	I
DITTO. — — —	23	I
DISARMING. — — —	33	I
DITTO. — — —	35	I
DITTO. — — —	37	I
DITTO. — — —	39	I
DITTO. — — —	9	3
DEFENCE. — — —	42	I
DITTO, a Pass. — — —	44	I
DITTO — — —	45	I
DITTO. — — —	2	3
DRAWING CUT is made by first making a thrust, with a sword that has an edge, and drawing that edge on some part of your adversary's body, as you recover to your Guard, after your thrust is parried.	8	3
DOUBLING of Thrusts, Feints, Appels, or Cuts.		

E.

ENGAGEMENTS forced over the blade.

DITTO, SIMPLE, near the shell.

ENTERING, is to hit a Thrust, at the same
time you parry one, or after. The term
is Parry and Enter.

F.

			S.	P.
FEINT-SINGLE takes the time of one, two.			8	1
DITTO, a square is made horizontally upon the same line your point stands.			9	1
A FEINT FORWARD is made by advancing your point a little from its line, and coming to it again.				
DITTO, STOLEN.	—	—	9	1
DITTO, MIXED.	—	—	9	1
DITTO, RISING.	—	—	9	1
DITTO, FALLING from and on the said line.	—	—	9	1
FEINT DOUBLE takes the time of one, two, three.	—	—	11	1
DITTO	—	—	4	3
FLANCONADE	—	—	12	1
FORCING, is to catch the foible, and thrust with a stiff extended arm.				
FLYING THRUST.	—	—	22	2
FORTE, the half of your sword next the hilt.				
FOIBLE, the half of your sword next the point.				
FLIRTING with your blade, by contracting the arm now and then, and extending it again, should be carefully avoided.				

G.

GRIPING your foil or sword	—	—	1	1
GENERAL PRACTICE, tending to Loose Play.	—	—	5	0

S. P.

GENERAL PRACTICE, tending to Loose					
Play.	—	—			6 0
DITTO.	—	—			7 0
DITTO.	—	—	—	—	8 0
DITTO.	—	—			9 0
DITTO.	—	—	—	—	10 1

GUARD is any of the parades you stand on.
ON GUARD, signifies being placed on your feet, and well covered with your weapon.

H.

HALF THRUST is made by a disengagement of your point, with a forward motion of your arm; first without any motion of the body or legs, until you again disengage a full thrust. — 28 1

HANGING GUARD is one of the back-sword guards, in form of a Segonde. 1 3

HITS SINGLE, in Back-sword play, 2 3

HITS DOUBLE, ditto. — — 2 3

OTHER HITS. — — 5 3

I.

INSIDE GUARD, one of the back-sword guards, in form of a Quarte. — 1 3

INCLINATION of the body truly forward, with the head still upright, to be attended to. — — 4 1

INCLINATION, or falling forward of the head or body after a thrust, must be carefully avoided.

INSIDE TIERCE is a Cavè. — — 2 2
S 3 LONGEING

L.

		S.	P.
LONGEING.	— — — — —	4	1
LURCHING, is to make an opening, to incite your adversary to thrust at you, whilst you are ready to parry his Thrust, and find a favourable repost at him.		16	1
DITTO.	— — — — —	12	2
DITTO.	— — — — —	13	2
DITTO.	— — — — —	14	2
DITTO.	— — — — —	15	2
DITTO.	— — — — —	16	2
LINE. See Scheme the First.			
LOW QUARTE.	— — — — —	2	1
LOW INSIDE GUARD, is a Back-sword Guard, in form of a Low Quarte: it is a late invention.		5	3
DITTO.	— — — — —	7	3
LOOSE PLAY at the Back-sword.		6	3
DITTO	— — — — —	7	3
DITTO	— — — — —	8	3
DITTO.	— — — — —	9	3
LOCKING, is to seize your adversary's sword arm, by twining your left arm round it, after you close your parade, shell to shell, in order to disarm him.		9	3
LESSON of the small sword.	— — — — —	5	2
DITTO.	— — — — —	6	2
DITTO.	— — — — —	7	2
DITTO.	— — — — —	8	2
DITTO.	— — — — —	9	2
DITTO.	— — — — —	10	2

I N D E X. 268

S. P.

LESSON of Spadroon for the Cavalry.	6	4
DITTO, for Dragoons ——— —	7	4
DITTO, for Light Horfe, or Huffars.	8	

M.

MEASURE the first. See Scheme the first.	1	1
DITTO, second. ——— ———	4	1
DITTO, third, for the Small-sword.	4	1
MEASURE for the Back-sword. See Scheme the second. ——— ———	1	3
MEASURE, flolen. See Scheme the first.		
MEDIUM, is one of the Back-sword Guards.	1	3

N.

NIGHT THRUST.

O.

OUTSIDE THRUSTS of the Small-sword, are parried and entered on at the same time.

OCTAVE. ——— ———	2	1
OUTSIDE GUARD is a Back-sword Guard.	1	3
OPPOSITION. ——— ———	4	1
OPENING. See Lurching.		

P.

PARADES. ——— ———	7	1
DITTO. ——— ———	5	1
PRACTICE. ——— ———	10	8
PRECAUTIONS. ——— ———	8	1
POSITIONS. See Scheme the first, for the Small-sword positions; for the Back-sword, see the second.		

	S. P.
PARADES more amply explained. —	I 2
PARADES, Single. —	} Round 17 I
PARADES, Double. —	
DITTO. — — — —	19 I
DITTO. — — — —	21 I
DITTO. — — — —	22 I
DITTO. — — — —	23 I
PASSING, is to advance the left hand and foot, to disarm your adversary, to hit him, or secure yourself from being dis- armed. — — — —	36 I
PASS. — — — —	38 I
DITTO. — — — —	40 I
DITTO. — — — —	41 I
DITTO. — — — —	43 I
PASS not approved of — — — —	47 I
PRIME — — — —	2 I
DITTO. — — — —	46 I
PUMMEL of stick or sword.	

Q.

QUARTE. — — — —	3 I
QUARTE-OVER-THE-ARM.	3 I
QUINTE. — — — —	3 I

R.

REPOSTING, is to make a thrust imme- diately after you parry one. — — — —	I I
DITTO. — — — —	4 2
DITTO. — — — —	3 2
RECOVER-	

RECOVERING, is to come to the same position of hands feet and body again, as you rise to your Guard, after you longed. 1 1

ROUNDING, is to turn your wrist either down, up, or round a little, to shew an opening for your adversary to thrust at. 15 2

REPRISALS, simple, are made by thrusting a Quarte, and turning the wrist into a Cavè, with another thrust before you recover. The motions here are two, with both hand and foot. — — 30 1

REPRISALS, sliding, are performed each in one motion of both hand and foot, the wrist here must imperceptibly turn from a Quarte to a Cavè, as the thrust goes forward. — — 29 1

REMARKS. — — 5 4

S.

SAWING-CUT is made in the Back-sword or Spadroon play, by endeavouring to thrust and cut at the same time, or on the same thrust forward, wherein you in a manner saw the arm, or some other part of the body, with the edge, while the point goes forward to the body.

SMALL-SWORD. — — 1 & 2

SIXIEME, a parade of late invention, the best to parry a Segonde. — 5 1

ST. GEORGE, a Back-sword Guard. 1 3

SLIDING,

S. P.

SLIDING, is to slide your blade quick and close to mine, half way to my breast, and then to disengage it in one motion, or a sliding motion of hand and foot.

SLIPPING, is to slip your blade away from mine, into a thrust upon me, if I bear any way hard upon it.

SWINGING. See Ballancing. — I I

SECONDE, a Small-sword Parade. — 3 I

SUCCESSION is the natural order that any thrust should follow another in.

STOPPING, is to make a Feint to rise to your Guard, after you make a Thrust, to induce your adversary to thrust at you, that your point may stop him as he begins to longe.

STANDING APPELS, is to begin an attack with an appel, which must be avoided: rather repost with an appel.

STANDING FEINTS are explained as a standing appel.

SEIZING your adversary to disarm him, or defend yourself from being disarmed, by tripping up his heels.

SPADROON. — — 3

SPRINGING BACK. — — I 4

T.

TIMING, is to thrust at your adversary, upon any favourable interval of time, proceeding from his motions. — 24 I

I N D E X. 267

	S. P.
DITTO. ——— ———	25 I
DITTO. ——— ———	26 I
DITTO. ——— ———	27 I
TRIPPING up your adversary's heels.	6 3
TIERCE, a Small-sword Guard.	

V.

VOLTING, is to turn the body away from a cut or a thrust, upon one foot, whilst you swing the other behind. ———		45 I
DITTO. ———	———	46 I

W.

WATCHING, is to watch the motion of your adversary's wrist or blade, rather than his eyes, as many would. You may now and then look, to discover what degree of anger his countenance may denote him to be raised to ; nor must you forget to watch his feet.

WAITING, is to seem to make a quick motion, and then to break into a slowness, or to break a slow motion into a quickness, whilst your point is held as close as possible to your adversary's breast, to gain some advantage of him.

WHIPPING, is to make a quick and strong slide with your blade, from the part of your adversary's foil you first join ; sup-

pose from the foible to the forte, this sends it from the line, and gives you an opening for a thrust. — 33

WHIRLING, is to whirl your adversary's blade about to the same parade again; that is, when you parry with a Half-circle, to whirl his blade round to a Tierce, and into a Half-circle again; or, you may whirl from one parade to another, as from a Quinte to a Quarte, or from a Quarte to a Segonde, &c. 10

WRENCHING, is to disarm, by whirling off your adversary's blade, without setting any bounds to it, or whirling to any certain parade; but on the contrary, springing your arm quite round, with as much strength, and as little motion of your shoulder, as possible. — 33

F I N I S.



Thinner 169

PRESERVATION SERVICE

SHELFMARK 1560/4650

THIS BOOK HAS BEEN
MICROFILMED (1994)

MICROFILM NO PB Mic
36097.

hues



